

TEACHER'S GUIDE
TO
On the Beam

BOOK
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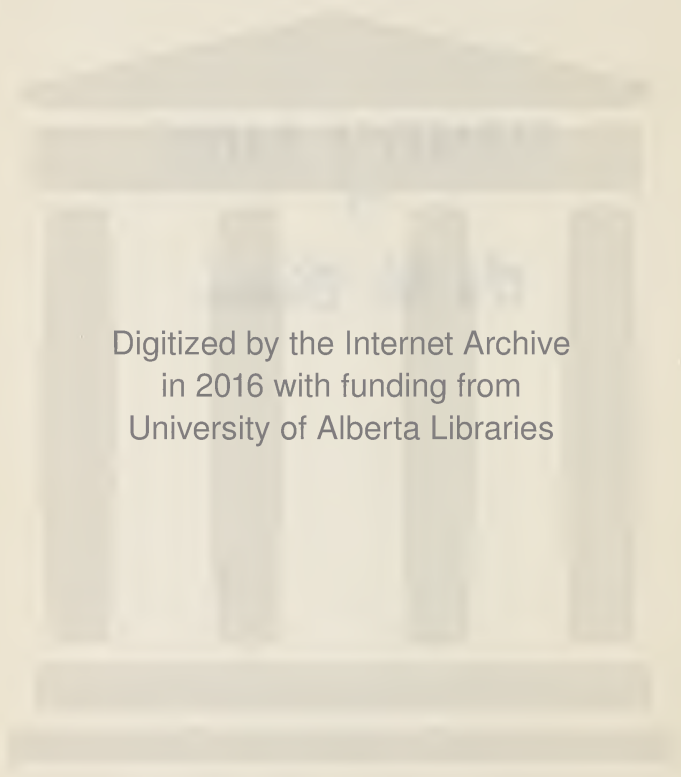
HIGHROADS TO READING

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TEACHER'S GUIDE
TO

On the Beam



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HIGHROADS TO READING

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TO
On the Beam

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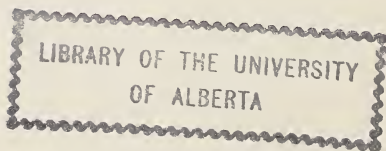
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THE HIGHROADS READING PROGRAMME

The Highroads to Reading programme for the Junior Division (middle grades) consists of the Readers, *Riding With the Sun* for Grade 4, *Over Land and Sea* for Grade 5, and *On the Beam* for Grade 6. A Teacher's Guide has been prepared to accompany each reader, and a Pupil's Work Book for each of the three grades.

On the Beam

The Reader

The Grade 6 Reader, *On the Beam*, consists of eight units. The selections in each unit exhibit a variety of style and content but they are grouped according to a central theme. The selections have been chosen primarily because of their inherent interest to the child, and with a view to his enjoyment. It is hoped, also, that young readers will be encouraged to turn to the books from which many of the stories have been taken, and to other books with similar appeal, for further enjoyment. When pupils use books eagerly and freely to satisfy an interest, or to secure information in response to a felt need, growth in reading ability occurs rapidly.

The Reader contains twenty-six prose selections. Eleven of these are Canadian stories written by Canadians about Canada and Canadian children, so that the flavour and point of view of the book are definitely Canadian. Eight of them were written especially for *On the Beam* and have not appeared anywhere before.

All the selections in this Reader have been chosen having in mind what may be called "literary value" with a view to the development by the pupils of an appreciation—unconscious, perhaps, at the time—of the simplicity, the beauty, the rhythm, and the colour of the English language. The editors have had in view, also, the value of widening the horizons of the child beyond the present, to the past and the future; beyond the near, to the far away.

For vocabulary purposes, it is assumed that the words presented in Grades 1 to 3 of the most commonly used basic readers are already known to the pupils. In *On the Beam*, words not occurring in the

vocabulary of Grades 1 to 3 or in the readers for Grades 4 and 5 of the Highroads Series are treated as new words, with the exception of a few words which, it can be assumed, are already in the vocabulary of Grade 6 children. *On the Beam* contains approximately 1200 new words.

It is assumed that the basic reader will be used by the pupils with the assistance of the teacher. Such a reader may be permitted to contain certain difficulties which present a hurdle to the unaided reader, but which nevertheless, the pupil must clear. The Reader must be sufficiently within the pupil's grasp to encourage him to proceed; but it may properly contain enough difficulties to challenge him to further effort and to give him a feeling of success and satisfaction in his ability to master them.

On the Beam contains a glossary of about 350 words. The words defined appear in bold-faced type. They are broken into syllables, the accented syllable is shown, and long and short vowels are marked. The definitions have been written within the controlled vocabulary of the book and each word is defined by using words already known.

The Teacher's Guide

The Teacher's Guide to *On the Beam* contains notes and suggestions for the teaching of each selection. As far as possible, the use of technical language has been avoided and the notes have been made brief and concise in order to be of maximum assistance to the teacher. It should be emphasized that the Guide contains suggestions and not prescriptions. It is not expected that every teacher will follow the method outlined, but it is hoped that use will be made of the suggestions when they seem to be helpful; and that the treatment of the selections will be varied to suit the needs and abilities of the pupils.

The notes on the selections contain background notes, some suggestions for motivating the pupils, suggested methods for the reading and discussion of the selections, and suggestions for activities which may naturally grow out of and follow the reading of them. The stories impinge naturally on many subject matter fields. Wherever the ideas contained in them are closely related to other subjects the relationship is indicated in the Guide notes. Each unit contains, either at the con-

clusion of the unit or among the related activities, a list of books for further reading. These books have been chosen with extreme care, having in mind pupil interest and grade level. From these lists, books may be selected to be added to the classroom library.

At the conclusion of the notes for each unit, a few blank pages have been left for making memoranda regarding the teaching of the unit.

The Pupil's Work Book

The Pupil's Work Book for *On the Beam* is designed to perform two main functions.

(1) **Assist Comprehension . . .** A number of Work Book activities are provided to help the pupil to interpret or understand more fully the stories he has read in the Reader. These exercises provide a variety of activities suited to the selection to which they are related.

(2) **Strengthen Specific Reading Skills . . .** In the past, many people have learned to read and they became good readers because they read widely, although they received little or no training in *specific* reading skills. Many people, however, have gone through school, and have left school inferior readers because no attention was given to teaching them the necessary skills. Poor or mediocre readers may be transformed into reasonably good readers in many cases if attention is given to this important matter; and even for the keenly interested and highly intelligent, time is saved if the teacher has a practical programme for teaching the reading skills.

The following specific reading skills are given special attention in the Work Book and in the Grade 6 Reading Programme.

(a) **Reading to follow directions . . .** Many of the pages of the Work Book are self-directing. Some are partially self-directing, requiring a minimum of assistance from the teacher. In only a few cases, will it be necessary for the teacher to enlarge upon the directions given in order that pupils may clearly understand what is required.

(b) **Grasping the general meaning of a paragraph . . .**

(c) **Grasping the general meaning of a short selection consisting of several paragraphs . . .**

- (d) **Reading for detail . . .**
- (e) **Making inferences and drawing conclusions . . .**
- (f) **Recognizing the sequence of events . . .**
- (g) **Interpreting figurative or idiomatic language and old expressions not now in common use . . .**
- (h) **Developing good habits of word perception . . .**
 - (i) From the context
 - (ii) From comparison of word forms

(i) **Skimming . . .** The rapid reading of material for the purpose of gathering particular information is an extremely useful adult skill. It is a skill of slow growth. It may be begun about the Grade 4 level and practice should be carried through succeeding grades until the pupil becomes adept.

(j) **Audience Reading . . .** Particular attention is given to understanding material written in the form of drama. Plays are written to be performed. Provision should be made for acting them in the classroom or school auditorium. Specific attention is given in the Teacher's Guide for Grade 6 to:

- (i) Interpretation of character
- (ii) Use of stage directions
- (iii) Timing
- (iv) Emphasis

Dramatization is perhaps the most effective method the teacher has at her command for motivating children to speak audibly, to enunciate clearly, and to use tone of voice to convey impressions. Since these activities are usually to be undertaken for the enjoyment of the listening audience, the pupil has a strong motive for reading well.

The greatest achievement in oral reading invariably comes when oral reading is designed to be used for an audience. Audience reading should have a purpose which the pupil understands and appreciates. Usually this purpose is provided by the presence of an audience to whom the pupil desires to convey his interpretation of the ideas presented on the printed page. Throughout the Teacher's Guide attention is drawn to the frequent occasions when such an approach may be used.

(k) Use of the Dictionary . . . The programme for teaching pupils to use the dictionary begun in Grade 4 and further developed in Grade 5 is continued in Grade 6. The steps followed are:

- (i) Recognizing syllables
- (ii) Dividing words into syllables
- (iii) Finding and marking accented syllables
- (iv) Alphabetizing—arranging words in alphabetical order and finding words in alphabetical lists
- (v) Finding words in the Glossary and in the Dictionary
- (vi) Selecting the appropriate meaning when two or more definitions are given
- (vii) Distinguishing between long and short vowel sounds
- (viii) Indicating long and short vowel sounds by commonly used diacritical marks

(l) Summarizing material read . . . The making of summaries and outlines of material read is an important adult skill, training in which may be begun about the Grade 4 level, and continued in succeeding grades until the pupil attains reasonable skill.

DEVELOPING APPRECIATION FOR POETRY

Listening to Poetry

A good reading programme should provide the pupils with considerable experience in listening to poetry. The delight which young children display in listening to simple rhymes and jingles that have a marked and clearly defined rhythm is familiar to every teacher of the primary grades. This pleasure is the beginning of appreciation for the poetic art; and it should be the aim of the school to foster such appreciation and to help it grow and mature.

In each grade the children should have ample opportunity to hear poetry well read. The poems which the teacher will read to the children may contain more difficult rhythms than the pupils themselves may be able to read well, as well as words they have not learned to read. The teacher's enthusiasm readily communicates itself to the pupils, and the teacher who will take the trouble to read each week a few pieces of poetry which he, himself, appreciates will reap rich reward in the growing appreciation of his pupils.

Studying the Poems in the Reader

The poetry offered in the Reader presents familiar rhythms, vocabulary suited to the mental age of the children, and ideas that are within their grasp. There should be no attempt at detailed dissection of these poems. The teacher's explanations should aim to provide background and motive; to clear up any expression or turn of phrase which may seem obscure to the child; and to clarify the meaning of unusual words. As rapidly as possible, the treatment should proceed to the point where oral presentation is called for.

Oral Reading

Poetry is written to be read aloud, and the children should have ample opportunity to read orally poems whose rhythmical structure, vocabulary, and sentiment are within their power to comprehend and express. It may be expected that the children should achieve a fair

mastery of those poems in *On the Beam* which appeal to them, and be able to read them to an audience with reasonable evidence of understanding and appreciation.

Independent Reading of Poetry

In addition to the poetry which the teacher will read to the pupils for their enjoyment, and for the training of the ear in recognition and appreciation of rhyme and rhythm and to the poems in the reader which will be more extensively studied, easy access should be provided to a wide range of poetry and verse, which the children should be encouraged to read independently, at pleasure. A list of titles of good anthologies which might be made available in the classroom library is provided on pp. 120—121.

Verse Making

The appreciation and enjoyment of poetry will be enhanced if the pupils are given some opportunity to participate in the verse maker's art. Their efforts will seldom result in the production of poetry, but they derive a keen satisfaction, when they are successful in producing a verse with lines that rhyme and metre that does not halt. Experience in verse-making was provided for in connection with the sixth unit of *Riding With the Sun* (See pages 122-146 of *The Teacher's Guide to Riding With the Sun*) and the teacher may find it useful to look up this reference.

The teacher who is interested in this phase of the teaching of poetry will enjoy the experiences of a teacher who was particularly successful in inspiring children to write verse. The experience of this teacher is entertainingly told, and the method followed described, in *The Child and His Pencil*, by R. L. Russell (Nelson, Toronto). *Verse Composition for Children* by Honor Drury (Clarke Irwin, Toronto) contains very valuable suggestions.

The Development of Taste

Adults are sometimes disturbed to discover that children at certain stages of their development appear to prefer rhymes and jingles that,

according to adult standards, are poor poetry; and frequently, with a laudable desire to improve the immature taste, they attempt to force an appreciation of standards for which the children are not ready. Such attempts are seldom successful, and usually result in materially lessening, or killing entirely, the love of poetry they are designed to foster. The teacher should not feel too much concern, therefore, if he finds that in their independent reading of poetry, his pupils do not always prefer what is good according to his standards. The main thing is that the children should have plenty of opportunity to hear good poetry read or recited, and to read many kinds of poetry. As experience widens, taste improves. As the children mature their preferences change. The inferior tends to be discarded and the better preferred. But this is only true when taste is not forced, and when there is ample opportunity to become familiar with poetry of all kinds so that the children themselves can exercise their powers of choice.

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Young Canada

Of the five stories in this unit, four were written specially for *On the Beam*. These four stories are about Canadian children in Canadian settings. The scene of the fifth story (*The Silver Tomahawk*) is Canadian also, though the principal characters are two visitors to Canada attending a Canadian private school. There is nothing self-consciously Canadian about the stories, but the children are shown taking part in activities and concerning themselves about affairs that are typical of the Canadian twelve-year-old.

Two of the selections (*Anna's Surprise* and *Next Door Neighbours*) are intended to further an attitude of acceptance and sympathy with two minority groups—the “new” Canadian and the Indian.

The notes on the first story, *Julia'Nan*, deal particularly with the method of group discussion.

Reading Skills

The chief reading skills to be given specific attention in this unit are the following:

- (a) Extension of the reading vocabulary. New words which may require specific teaching are listed in the notes.
- (b) Recalling details.
- (c) Skimming.
- (d) Recognizing good descriptive expressions.

Using the Enterprise

An enterprise based on Canada has been suggested in the two teacher's guides that precede this book. The teacher of Grade 6 who is interested in using an enterprise in connection with this unit is referred to the Guides to *Riding with the Sun* and *Over Land and Sea* for suggestions. In schools where the three grades are taught by one teacher the enterprise may be undertaken by the whole class in co-operative groups, while each grade is provided, for reading instruction, with reading material centred about a common theme.

Library List

Bice, Clare: *Jory's Cove; Across Canada*—Macmillan

Gray, John Morgan: *The One-Eyed Trapper*—Macmillan

Tait, George: *The Silent Gulls*—Ryerson

Reading and Discussion

The reading of the story, *Julia'Nan*, should result in lively class discussion of the ethical questions involved. This story was read and discussed by a Grade 6 class, before publication, and the discussion revealed that the pupils did not all agree about the fairness of the actions of the characters in the story, nor about the final outcome. The result of the discussion indicates the type of question and disagreement, and the points of view which are likely to be found in a typical Grade 6 class. The three chief questions which will probably emerge in the discussion are:

- (1) Was it wrong for Julia and Nan to use the papers as they did?
 - (2) Was the principal's action fair?
 - (3) Were the girls right when they decided to report to the principal what they had done?
- (1) (a) The majority of the children agreed that the girls had misused the papers.
 - (b) Some of the children thought that the girls' action was quite all right because:
 - (i) they told about it afterwards and admitted their fault;
 - (ii) they had no intention of deriving any benefit from their misuse of the papers.
 - (c) A small minority considered it all right for the girls to use the papers any way they chose.

These views were tabulated on the blackboard (the teacher expressing no opinion regarding them), and left for future consideration.

Those who thought that Julia and Nan had misused the papers were asked what Nan should have done with them, and the following answers were received:

- (a) the papers should have been destroyed;

(b) they should have been given to the teacher so that she would know that there was a possible leakage.

(2) Was the principal's action fair?

The majority of the children agreed that the action was fair. A number held that it was not fair because:

(a) Julia and Nan had the courage to confess what they had done and so should have been forgiven and allowed the award;

(b) Julia and Nan worked harder than any of the other contestants although it was admitted that they started with an advantage.

These opinions were tabulated on the blackboard and also left for future consideration.

Those who thought the principal's decision was unfair were asked how they would have felt about it if they had been the runners-up in the contest and found out about the advantage Julia and Nan had had.

The pupils were asked why the papers for such contests were always kept locked up before the event (to give everyone a fair start). It was pointed out that, at least in the opinion of the people who run such contests, Julia and Nan had taken an unfair advantage. A number of the children modified their position and granted that the principal was not unfair.

(3) Were the girls right when they decided to report to the principal what they had done?

Most of the pupils considered the girls' decision right and admirable. A few considered them foolish. One or two said they were "dopes".

The children were asked what Julia and Nan lost during the week following the contest. (They lost happiness, peace of mind, a comfortable feeling, and self-respect.) At the conclusion of the discussion, the teacher pointed out that Julia and Nan lost their peace of mind because they were allowing their unfair conduct to prevent others from having a reward that would have been theirs if the rules had been followed. They were uncomfortable because their position in the class was a false one. They were allowing their classmates to believe them to be cleverer than they really were.

The purpose of this discussion was to have the children re-examine their own opinions of the actions of the girls and of the principal and to confirm the acceptable opinion or to change the invalid opinion.

It should be noted that during the discussion the children were allowed, and indeed encouraged, to express the views they held. The teacher did not show her approval of the acceptable opinion nor her disapproval of the unacceptable *while the discussion was in progress*. At the conclusion of the discussion she expressed her agreement with the decision reached by the majority of the class, but in such a way that the minority did not feel "squelched".

Discussing Problems of Human Relations

The story, *Julia'Nan*, raises a number of problems in human relations. The author takes a position with regard to the points raised. It is obvious that she would disapprove the acceptance by the girls of an award that they had come by unfairly. She approves their action in confessing their mistake to the principal and the principal's action.

The opinion expressed by the writer is an adult opinion and no doubt the vast majority of adults would be in agreement with her point of view, but it is obvious that all members of the class who read the story before publication did not at first accept the solution presented by the author.

It will certainly be the desire of the teacher to have the pupils accept the point of view expressed, but the experience of teachers is that it requires more than the statement of a truth, or the insistence by an adult that a certain course of behaviour is right, to have the adult statement accepted without question by children. In fact, it frequently happens that adult insistence produces apparent acquiescence only, leaving in the mind of the child a mental reservation or a feeling in his heart that the adult is wrong. The teacher who desires to raise the standards of these children will find the free class discussion an effective means of modifying opinion.

The problem situation should be outlined by the teacher, and the children should be encouraged to suggest the courses of action which

they think should be taken. They should discuss frankly the solutions offered, supporting with reasons, the suggestions they make themselves and challenging solutions with which they disagree. From the suggestions offered the teacher may gain not only an insight into the way the pupils view the problem, but also a knowledge of the standards they hold at present.

Some of the suggested solutions may shock the moral sense of the inexperienced teacher who may be tempted to interpose *his* solution. It is extremely important, however, *that the teacher should not allow himself to show his disapproval while the discussion is in progress.* To do so inhibits further discussion and merely encourages apparent acquiescence. Pupils should be permitted to express their views, and should be encouraged to look at the question from all sides. A judicious question from the teacher may frequently bring before the class a consideration that is being overlooked. In this way the children may be helped to think the problem through for themselves to the acceptable conclusion. It is gratifying to find that the just, the fair, the common-sense, the generous course of action is the one that the majority of children finally approve and accept. By patience and by withholding comment until the problem has been thoroughly discussed, the teacher is able to recognize those children who have approved and accepted the solution which he regards as right and to note also those children who have not yet arrived at this desired goal. For the latter, care should be taken to provide for further examination of the problem to help them raise their standard to that of the majority of the class.

New Words

p. 9—*urgent, social*

p. 10—*crumpled, scribbled, annual, quiz*

p. 11—*library, poring, consulting, reference*

p. 12—*contestants, literary, vitamins, competition, eliminated*

p. 13—*favourite, punctual, responsibility, absorbing, competitors, privilege, audience, nickname*

p. 14—*participation, confession, deafening, fund, information, expressed*

p. 15—*enthusiasm, friendliness, student*

p. 17—renewed

p. 18—commented

p. 19—motives, qualify, representatives, acknowledge, consequences, interview

Related Activities

(a) Problems for Discussion . . .

- (i) A poor boy accidentally breaks a window of a neighbour's house. He knows that the neighbour will be angry and will demand payment. The boy's father is ill. The boy runs away to avoid detection.
- (ii) John agrees to sell his bicycle for \$20 to William and promises to deliver it on Friday afternoon. On Thursday, Peter offers him \$25 for the machine. What should he do?
- (iii) A boy promised to help his chum cut the grass on Saturday afternoon. After he had made the promise and knew that his chum was counting on his help, he was offered a free ticket to the circus for Saturday afternoon. What should he do?
- (iv) Mary Jones borrowed a white dress from her chum to wear at her cousin's birthday party. One of the guests accidentally spilled a glass of grape juice on the dress. What should Mary do?

(b) Dictionary Exercise . . . See Work Book.

ANNA'S SURPRISE

Background Notes

Canada will become a happier place for all Canadians when we grow in understanding of one another. Too often, unfamiliar names are a barrier through which we seem unable even to see each other. If the ears of our children could become accustomed to accepting sounds that, at first, strike them as odd, we might be a little farther on our way towards national unity. The writer of this story deliberately chose names from one group of so-called "new" Canadians in the hope that some of the younger members of the group of "old" Canadians would discover how alike we all are in our thoughts and attitudes.

If, by any chance, the class should remark on the "strangeness" of the names of the children in the story, the teacher will have a splendid opportunity to talk about the music in the names that are being added to the list of Canadian citizens. At the same time, she might be able to emphasize, also, the distinct contribution each group makes to the cultural life of our country.

Preparation for Reading

From examining the four pictures, the class might be asked to guess (1) in what part of Canada Anna's school stood, (2) what country other than Canada must be mentioned in the story, (3) and (4) what Anna's surprise must have been.

The suggested purpose in reading the story could be to discover how a little girl happened to have such a surprise at school.

New Words

p. 21—presence, prospect, probability

p. 22—festival, item, rural, flamingoes, photograph, pamphlet, illustrations

p. 23—paragraph, Saskatoon, primary

p. 25—private, concentrate, scudded, slough, inadequate, compare, province

p. 26—indigo, azure, sauntered, crocuses

p. 27—fulfilled, rhythm, unconscious

p. 28—crate, registered, variety, surf, hobby, grafting, citrus

Reading and Discussion

A discussion of the letter should lead the children to see what there is about it that would interest the class to whom it was written — Anna's clear, though short, descriptions of her classmates and her unconscious revealing of her own personality. The boys and girls might like to discuss, too, which one of Anna's classmates they would most like to meet, and why.

(a) Testing Comprehension

This selection may be used to help the children test their own silent reading comprehension. With an average or above average class, the following questions might be mimeographed and given to each child *when he has finished reading the whole story* and has put away his book. With a class below average, the story might be broken into sections, at the teacher's discretion, and one or two questions posed as each section is read silently.

- (1) For what was Anna watching?
- (2) Why did Anna expect something from Jan Novak?
- (3) What had first aroused Anna's interest in Florida?
- (4) Why did Anna not wait for the class to help her carry out her plan?
- (5) How did Anna make sure she left no child out in her description of the school?
- (6) What did Anna love about Saskatchewan?
- (7) Why did Anna feel Saskatchewan might be a better place in which to live than Florida?
- (8) How did Anna know the mail car was stopping?
- (9) How did Anna feel when she received her surprise?
- (10) Tell one thing the children in Florida did which children in Saskatchewan could not do.
- (11) Why had the surprise taken so long to arrive?
- (12) How did Andrew guess Anna had a secret?

The children might mark their own work, discussing their "good" and "bad" answers with their classmates before a quick review of the correct answers is taken by the teacher.

Following the test, the children should be asked to answer, briefly, the question posed in *Preparation for Reading*, as to how a little girl happened to have such a surprise at school. This question, of course, was actually covered in the comprehension test, but, given again, it affords the children practice in eliciting the main thread of a story.

(b) Practice in Skimming

The selection may be used, also, for practice in skimming. Anna was sometimes absent-minded. Have the children skim the story to discover as many instances as possible of this trait.

- (1) Page 21; Anna forgot her school work to watch for mail.
- (2) Page 22; Anna forgot what had taken her to the school.
- (3) Page 25; Anna forgot her school work to think about Saskatchewan.
- (4) Page 26; Anna forgot everyone as she heard the mail car stop.

(c) Finding Good Descriptive Expressions

An exercise combining skimming and literary appreciation would be one in which the class would skim the selection (leaving out the letter) for vivid descriptive phrases or sentences.

- (1) Page 21; the road . . . like a line someone had drawn carefully with a ruler
- (2) Page 21; a . . . day . . . holding in its hands some pleasant surprise
- (3) Page 21; Anna . . . hugged to herself the prospect of the happy astonishment
- (4) Page 22; the state where summer lingers in winter time
- (5) Page 25; It would be as blue and sunny as the sky, a true mirror-picture

- (6) Page 26; lines 1—23 might be taken as a unit, forming a basis for discussion as to which of the four seasons seems most beautiful to the class. They might also discuss any contrast that exists between Florida and its weather as described in the story, and the local school district and its weather.

Related Activities

- (a) **Writing to another school some distance away . . .**
- (b) **Writing short descriptions of the seasons in the local school district . . .**
- (c) **Painting pictures of the seasons . . .**
- (d) **Studying Florida . . .** This would provide a good opportunity to make a study of Florida—map, pictures of orange groves, pictures of birds and animals found there, and scenes in Florida should be collected. Climate . . . Why do many Canadians like to spend the winter in Florida?
- (e) **Further Reading . . .**
 - Carson, Ruby Leach: *Orange Blossom Time* (in *Stories from the South* by Marion Belden Cook)—Gage
 - Lenski, Lois: *Strawberry Girl*—Lippincott, 1905

THE SILVER TOMAHAWK

Background Notes

Stories of life in boarding-school are usually fascinating to children and this tale is no exception. Though not one of the most exciting chapters of the book from which it is taken, *The One-Eyed Trapper* by John Morgan Gray, it is probably one of the best because of its humour and character study. A lonely, sensitive boy suddenly planted in strange unfamiliar surroundings, doing his best to adjust himself, accidentally finds a friend, enjoys with him the thrill of a new adventure, and shares a humorous experience. The author obviously knows boys and is familiar with life in a Canadian private school.

His description of the country hardware store and its proprietor is a masterpiece and the children can hardly fail to share the boys' interest in the experience.

One interesting feature of this story is a question of behaviour which poses a problem for the two boys. The ethical point is the question of breaking minor school rules. Gerald Carr and Stephen Durrant break the rules by going out of bounds. The pupils should be led clearly to see the problem and should be encouraged to discuss freely the point at issue.

Why are there rules about "bounds"?

How seriously did the head master regard the boys' offence?

What method did he use to see that the rule was observed?

Was his action effective with Gerald and Stephen?

Should he have been more severe?

New Words

p. 30—*vague, chapel, dormitory, Switzerland, breeks, brisk*

p. 33—*granite*

p. 34—*interior, hardware, pulse*

p. 35—*knuckles, salesmanship, heft, alternately*

p. 36—*slick, yearn, implements, generations, kegs, release, cascades*

p. 37—*chisels, exclamations, offhand, resisted, designs, christened, gaunt, muscles*

p. 38—*studs, sheath*

p. 40—*consolation, initials, horrified, fraction*

p. 41—*gloating*

Reading the Story and Associated Activities

Allow the pupils to read the story silently. It will be necessary to give them some description of the way children live in a private school. Explain *chapel service, dormitory*, the significance of the school sweater, *master*.

Another point of interest in the story is that the two boys are from different lands attending a Canadian school. Carr is a boy from England, and Durrant, a boy from the United States. Differences in the language used by the boys and brought from their native backgrounds is merely hinted at. *Boundah; rag; Oh yes, rather* are expressions familiar to the English boy. *Kidding; sure* are American slang.

In the first paragraph one thing is mentioned as "comforting". Have the pupils find what it is, and discuss *why* it is comforting.

Select the words in the first paragraph that contribute to the atmosphere of uncertainty and loneliness ("confused whirl", "hard to feel sure", "vague impressions", "lonely", "wandered aimlessly").

Action begins in the second paragraph and the relief is welcome. Explain the meaning of "boarding" the bobsleigh. Most present day children will have little knowledge of the thrill and fun of that old-time sport.

After reading the episode in which Gerald tells Stephen Durrant about the *coureurs de bois* and Champlain, discuss with the class Stephen's statement, "History is dull stuff". (Explain "*coureurs de bois*", "the father says his beads".) What has probably made Stephen find History "dull stuff"? Why is History really not dull?

Most of the children should be familiar with the interior of such a hardware store as is described in the selection. The words "dark interior" and "gloomy inside view" are used. Do these expressions make it more or less attractive? Why? Have them find the details the

author gives that make the interior of the store seem vivid. They might be asked to give similar details of a grocery store or a modern “marketeria” and to write a description of the interior of such a store.

Mr. Adams, the hardware merchant, is well described, and the author makes the picture of the old man clear by the number of details that he gives—tall; thin claw-like hands; high-pitched voice. Have the pupils select all the details that make Mr. Adams a vivid person.

Mr. Adams had an unusual technique of salesmanship. By questioning, lead the children to see what Mr. Adams’s method was. Use this episode of the story for dramatization.

Questions for Discussion

What is meant by “he would collect for wear and tear on that bear trap in a few minutes” (p. 36)? Read on to find how he did.

What words show that the boys were enjoying themselves? (“yearn over”, “excited exclamation”, “breathlessly”)

What shows that Gerald has good taste? (He resisted all the more showy designs. Sometimes the purpose of a “showy design” is to cover up poor quality or poor workmanship.)

Why did Gerald “feel very very happy” even though he had only a few cents left? Was it money well spent—or should he have put it in the bank?

Why were the boys afraid of being seen? Explain “out of bounds”.

The scene changes again to one of humorous drama and suspense (p. 39). Why are the words “if you’ve no other passengers” italicized? Have the passage read aloud with suitable emphasis. Why did the idea of what a daring “coureur de bois” might do in this situation have no appeal for Gerald?

The episode of the sneeze is very funny and the children will enjoy it richly. How did the driver gallantly come to their rescue?

Do you think Johnny was really trying to fool the Doctor or just “saving face” for the boys? Were he and the Doctor really sharing a joke all the time? The class will be divided in their opinions.

Explain “tack your hides on the barn”.

Why is the last sentence a good one with which to close the chapter?

Related Activities

(a) Discussion . . . Using the method suggested in the notes for *Julia' Nan* conduct a discussion about the purpose of minor school rules and their observance. The starting point for the discussion might be the episode of "breaking bounds" of the story.

(b) Further Reading . . .

Gray, John Morgan: *The One-Eyed Trapper*—Macmillan.

(c) Work Book . . .

LETTERS FROM EUROPE

Background Notes

As a result of the devastation caused by the Second World War, boxes of food and clothing were, and still are, welcomed by people in the war-torn European countries. The need was particularly acute during and immediately after the conflict. In this story, *actual letters* received by one Canadian family are used in order that Canadian children of to-day may have some inkling of the hardships endured by European young people of yesterday. The letters, with the exception of the short note from France, were all written in English. Europeans, much more frequently than English-speaking Canadians, have a second language in which they can express themselves adequately.

Concerning the people mentioned in the letters, it would interest the children to know that the little French child, Christine, recovered from her illness and was able to return to her home. Katharine, the Austrian child, who had infantile paralysis, is also much better, although, like so many victims of that disease, she will never be as active as other girls. However, in the years since 1947 conditions have returned to a more nearly normal state of affairs. Food, clothes, and fuel are all procurable, and the family no longer suffers real privation.

The French children who lost their fathers during the conflict are, many of them, still in want. (June 1950).

Preparation for Reading

Using a large wall map of Europe, the children might make surmises as to the countries from which letters might have come to Canada shortly after the end of World War II. The picture on page 47 would give them a hint as to one possibility. (Just how many Dutch people still dress in the costumes depicted here is a question.)

Following the discussion of the possible countries to which the title might refer, the class should read the selection silently to discover which countries are mentioned in the story, and why the little girl in the picture on page 43 is so interested in the letter she has just received.

New Words

p. 42—slot, postage, Vienna, Arnhem

p. 43—liberation, electricity, improvised, carrier, resources, host, expeditions, looting

p. 44—rye, regiment, cigarette, unfortunately, organized, counter, battery, standard, bulbs

p. 45—permission, authorities, corridor, donations, pabulum

p. 46—decorate, attractive, destination, deported

p. 47—enclosed, infantile, paralysis

p. 48—Christian, gymnasium, university, surgeon, Nazis

p. 49—fantastic, serious

Reading and Discussion

When the children have found out from which countries letters were received by Helen, the names of these countries should be listed on the blackboard and their positions located on the wall map.

Answers to the question as to why Helen was so interested in the letter she is holding in the picture on page 43, should be followed by a rereading of the letter in order to get as clear a picture as possible of the Austrian household.

Have the children contrast the picture given here of post-war life in Vienna with their own home life. Only in the very remotest areas of our country are schools ever closed because of the cold and then rarely from the middle of December until the end of winter.

Have the class read silently from the end of this letter to the end of the selection. Ask the children (1) what Helen and her mother were thinking when they looked at each other; (2) why Helen suggested sending the letter to the English girls; (3) what Helen and her mother probably did within the next day or two.

Turn back to the beginning of the selection. Have the children read silently the first paragraph, to discover what was odd about the letter from Vienna. (Just why it had no stamp, the writer does not

know. Beginning a month or two later, all letters from that family bore Austrian stamps.) The censorship stamp was also across it. The children would be interested in hearing how all mail going from country to country is censored during war time.

Have the letter from Arnhem read aloud to re-discover the experiences of the Dutch school teacher.

Have the children tell (1) why the teacher was so disappointed that Sunday morning; (2) what caused terror during the following week; (3) what terrible inconveniences were endured; (4) how the school teachers got away; (5) why they were not happy in the place to which they fled; (6) two reasons why they could not get all their belongings; (7) why women did men's work; (8) two places where the men were—(German work camps; in hiding. It is reported, for example, that one doctor disguised himself during the whole war as a bent-over old man, and thus he was able to continue to serve his community); (9) on what the group lived for some time; (10) what great happiness came; (11) what terrible disaster followed; (12) who came to their assistance; (13) how the school to which they returned differed from the school attended by the readers of the story.

Reference might be made, after the mention of Dutch bulbs, to the hundreds of such bulbs sent by Princess Juliana (now Queen Juliana) after her return to Holland from Ottawa, Canada.

The teacher should be sure the children understand the acute conditions of deprivation that led to the stealing of clothes and candy. She should also point out, unless a child does this in the process of questioning, what true generosity was displayed by the two English girls.

Related Activities

(a) Further Reading . . .

The class might be interested in rereading *War Comes to Holland* from *Riding with the Sun*, p. 226, and *Soil of Holland*, p. 119.

(b) Sharing Letters from Europe . . . Letters from Europe received by families of the children might be brought to school.

(c) Collecting Stories . . . Stories of wartime bravery and generosity might be collected.

(d) Sending a Box to a Needy European Child . . . Information as to how this can be done may be secured from the Junior Red Cross.

(e) Work Book . . .

NEXT DOOR NEIGHBOURS

Background Notes

Some Canadian boys and girls may think of Indians, vaguely, as savages living very primitively, or as poor and rather ignorant people sewing beads on moccasins or selling birch bark souvenirs. A limited number of Canadians realize that many Indians have left their reservations to become Canadian citizens and to take an important part in the life and progress of our country. The difficulties faced by these Indians in acquiring an education are often very great. That they can be matched, in some respects, by difficulties of other Canadians in remote rural districts, is beside the point.

This story is not intended to lead the children of Grade 6 to a study of a problem handed down to us by our forebears, but it should help them to become aware that such a problem exists.

This account of an Indian boy whose abilities and qualities children will admire, may help the girls and boys to realize that many Indian children have hopes and aspirations similar to their own as well as great difficulties in their way when they try to achieve their ambitions.

The city of Brantford, Ontario, is so named in honour of Joseph Brant (1742-1807), Principal Chief of the Six Nations Indians. Joseph Brant was born in an Indian village on the banks of the Ohio River. He fought on the British side in the war of the American Revolution. When peace came he led the Mohawk nation to the valley of the Grand River where a reservation was set aside for the Indians. The town-site of Brantford was on that property, but was surrendered by the Indians in 1830.

There are many small abandoned mines and diggings in remote parts of British Columbia. There are also many log cabins deserted by the settlers who attempted to homestead in the mountains. Loneliness and the difficulties of obtaining the necessities of life forced these people to give up their enterprises.

New Words

p. 50—ruefully, juttred

p. 51—remote

- p. 52—imposed, rugged*
p. 53—whittling, recited
p. 54—canoeist, sulphur
p. 55—emphatic, ventilation, homesteaders
p. 57—continent, informed
p. 58—co-operate, summits, varied
p. 59—nation, ignorance
p. 60—feat
p. 63—realization, discuss
p. 64—merit, mutual

Reading the Story

This is the story of a friendship between two boys. The story should be read silently; and no hint should be given before the reading that one of the boys is an Indian. This should be left for the children to discover.

A short discussion of the rescue of the baby may take place before any general consideration of other details of the story, since the interest of the class in this episode is likely to be most keen immediately after the completion of the story. Suggested questions regarding this episode are:

Why was it wise for Jack rather than David to try to rescue the baby? (He was older. He was skilled in moving quietly.)

How did David show that he was able to exercise great self control? (He refrained from any movement even that of turning his head to watch the child.)

What shows that the rescue had not been an easy experience for Jack? (He felt dizzy and faint, as he had never before felt when climbing.)

After the children have discussed the rescue as fully as they wish, they might enjoy discussing the points in the story at which various members of the class began to suspect that Jack was an Indian. They might glance through the story again to discover what hints were given regarding this fact.

Rereading: Questions for Discussion

1. Why is the title *Next Door Neighbours* appropriate? (The boys had lived within a comparatively short distance of each other for twelve years. It emphasizes the point that all people who live in Canada are neighbours.) Read the parable of *The Good Samaritan*, Luke 10: 29-37.

2. What happened to David's canoe? Who was to blame for this accident? (Some children will blame Mr. Franklin. If no child points out that David should have paid more attention to the painter's condition when he tied it to the tree, the teacher should suggest this as a legitimate opinion.)

3. Why was David's decision to stay where he was a wise one? Why was his plan to make a flag of his handkerchief a sensible one?

4. What is the first indication that the stranger knew something about life in the open?

5. Which boy was more reserved? On what do you base your answer?

6. When the two boys set out on their first expedition, why was David feeling so lighthearted? (His canoe had been returned so that his morning was not wasted, nor were his parents worried by his accident; he now had a friend with whom to share the pleasure of his holidays.)

7. When David hears that Jack comes from a farm near Brantford, he has received his third clue that the boy is an Indian; in what way could this information be considered a clue? (A boy from Toronto, interested in Indian names, might easily have heard of the Brant Indian Reserve.) What were the other two clues? (Jack's dark complexion; his unusual reserve of manner and speech. Jack's handling of a canoe and his knowledge of trail-making could not be considered clues for recognizing a present-day Indian from the Brant Reserve. The country there is farm land. Those skills came to Jack through his summer experiences of camping with his uncle.)

8. Why do you think Jack's uncle had travelled to British Columbia that summer? (He had gone there to gather from the British Columbia Indians information he could not have obtained elsewhere.)

9. Why had Jack's uncle trained his nephew to blaze a trail? (The only safe way to travel in unknown country is to mark a trail.)

10. In what way were the makers of Indian treaties unfair to the Indians? (They did not always give real value for the land received. In many cases, too, they allowed to be inserted in the treaties clauses which kept the Indians dependent upon the white men and so prevented them from developing the independence necessary for well-developed adulthood.)

11. In what sense could the unfair agreements with the Indians be said to be due to ignorance? (The treaty makers thought of the Indians as primitive people who would always remain in that state. They did not realize that, with education and opportunity, people can develop abilities and qualities not realized before.)

12. What opportunities for education and for a choice of occupation have you that few Indians possess?

13. When the boys saw Barbara Ann sitting on the rocks above them, in what way did they show presence of mind? (Neither made a sound.) Why was it important that David should not move even to look at the little girl again? (A sound might have startled her; his looking at her might have drawn her glance and the sight of him might have excited her so that she would lose her balance.)

14. What proof is there that the ledge on which Barbara Ann was perched was as dangerous as the boys had feared? (It broke when Jack pulled her back. Of course the chief danger was that the little girl might lose her balance and fall.)

15. How much did Barbara Ann realize about the danger she had been in?

16. What would make Jack feel faint after he had rescued the baby?

17. Why did the baby's father go off so quickly without thanking Jack?

Related Activities

(a) Finding Proof . . . Find statements in the story to prove that Jack had each of the following qualities:

a sense of responsibility;
thoughtfulness for others;
a spirit of adventure;
trustworthiness;
friendliness;
presence of mind;
a serious purpose in life.

(b) Work Book . . .

TEACHER'S NOTES ON THE UNIT

TEACHER'S NOTES ON THE UNIT

Work and Play

The two stories that comprise Unit Two are founded on fact and were both written specially for *On the Beam* by Canadian writers.

Conservation

An enterprise based on the conservation and proper use of natural resources might readily grow out of this unit. The conservation of our resources of forest, soil, fish and wild life, and water supply has become an important and pressing problem for Canadians, and the teacher should use suitable opportunities to enlist the interests of the pupils in the problem, and to develop a favourable attitude towards it.

Grade 6 children will readily appreciate the value of forests as the source of supply of lumber, and the importance of taking precautions to prevent forest fires will be obvious to them. The references to the fire-rangers' tower in *Algonquin Adventure* provide a starting point for the discussion. The relationship between forest cover, soil conservation, and the supply of water may also be shown.

In forested land there is a deep layer of organic matter (decaying leaves, etc.) under the trees. This vegetable matter acts like a sponge, soaking up and holding the water from melting snow or rainfall. When too many trees are removed, (by fire or by cutting), this top layer of spongy material is readily washed away. When there is nothing to soak up the melting snow and rain, the water runs off quickly carrying rich top soil with it, filling the rivers to overflowing, and causing floods.

The valley of the Grand River in Ontario is an example of a river from the banks and valley of which too many trees have been cut, so that melting snow and rain are not retained. Much valuable top soil is carried from the farms each spring into the River and its tributaries; and cities and towns on the River such as Galt and Brantford suffer from floods. This condition has been greatly improved by the construction of a dam near the town of Fergus. This dam (The Shand Dam) holds back the water in the spring and lets it into the River gradually throughout the summer.

The source of the Grand River is the Luther Marshes which lie nearly 100 miles north of Lake Erie (into which the Grand River flows). Their altitude is about 800 feet higher than the lake. Flood conditions on the Grand River were greatly aggravated some years ago when attempts were made to drain the Luther Marshes so they could be used for agricultural land. Marshes are usually composed of spongy, decaying vegetable material which holds water and lets it out slowly. Attempts are now being made to hold the water back in these marshes.

The Holland Marsh, on the other hand, is close to the lake into which the Holland River empties (Lake Simcoe), and has about the same altitude. It was profitable to drain this marsh and convert it into land suitable for market-gardening. When it was drained the depth of water in Lake Simcoe was not affected.

Pictures and maps might be secured, and diagrams prepared to illustrate these simple facts.

The draining of the Luther Marshes proved harmful to the whole Grand River valley. The draining of the Holland Marsh, however, provided for a wise use of an unused natural resource.

If this suggested enterprise proves valuable the subject might be pursued to bring in considerations of pollution of rivers and lakes, and the effect on fish; and the relationship of forest cover to wild life.

AT CHARLIE'S PLACE

Background Notes

This story is based on an episode which happened in the Holland Marsh in the summer of 1944. Farm help was being supplied to the farmers of the Holland Marsh by a large group of boys recruited chiefly from Toronto high schools. The group was a part of *The Farm Service Force* organized by the Ontario Department of Agriculture. A farmer who required help arranged with the Director for the services of the boys and paid for it on an hourly basis. A group of the boys observed that the land of one farmer needed attention and they learned that he was unable to pay for their services. As told in the story the boys voluntarily gave the help that was needed in their spare time and would accept no payment.

The story of Charlie's misfortunes is fiction but is probably not out of keeping with the facts.

The Holland Marsh

The Holland Marsh is a low-lying tract of land bordering the Holland River about thirty-five miles north of Toronto. The Holland River forms a part of the boundary between the counties of York and Simcoe. The land is very flat and before its development for farming purposes was very wet, much of it being under water for a part of the year.

The land produced little but an annual crop of marsh hay until a grocer in Bradford, N. D. Watson, persuaded Professor W. H. Day of the Ontario Agricultural College, Guelph, to investigate the agricultural possibilities of the area.

Finally the land was drained and the waters of the Holland River diverted into two large drainage canals which skirt the Marsh. Along the nearer sides of the two drainage canals are dikes which prevent the water from inundating the cultivated areas. A system of drainage ditches holds the surplus water which is pumped into the drainage canals by electric pumps. In dry weather the process can be reversed and water can be siphoned from the canals into the drainage ditches.

The cultivated land is a "polder," that is, land actually below the level of the water in the drainage canals and in Lake Simcoe. It is not surprising to find that a large proportion of the operators on the Marsh are Dutch people from Holland who are familiar with the mechanics of polder farming. An area of about 7000 acres lying southwest of No. 11 Highway is now under cultivation and is owned and worked by about 500 operators. The area of about 13,000 acres lying between the highway and Lake Simcoe awaits development and this land will, no doubt, be brought under cultivation before many years have passed.

Native Canadians do not appear to have been very successful in farming this polder land in the early days. To-day more than one-third of the 500 growers on the Marsh are of Dutch origin. There are also large numbers of settlers who came from Poland and other countries of eastern Europe, Italians, Germans, and a few Japanese.

"Why did a large proportion of the Canadian-born settlers fail while the Dutch and other non-British stock have succeeded? The answer seems to be that the latter are used to working on farms where soil is counted in inches and not in acres. Moreover, they are prepared to work the long hours necessary for successful marsh farming. They fully realize the need for keeping all the water channels clean, the importance of specialized machinery, and the necessity for restorative fertilizers. The Marsh has clearly shown the need for a selected type of settler to work reclaimed marsh land." (Quoted from Brownell and Scott).

There are two schools on the Marsh. S.S. No. 26 King is a regular school of the Ontario system. In 1943 some of the Dutch residents established the Christian Reform Church School in Ansnorveld. This is a private school not supervised by the Department of Education. A friendly relationship exists between officials of the Department of Education and this school and good standards are maintained in it.

An excellent booklet—Brownell and Scott; *A Study of Holland Marsh* was published in 1949 by the Immigration Branch of the Department of Planning and Development of the Ontario Government.

The text is illustrated with excellent photographs, diagrams, and maps.

"'A mere ditch swarming with bullfrogs and water snakes', John Galt of the Canada Company wrote when he first glimpsed the Holland Marsh area in 1825. Today, this 'mere ditch' consists of 7,000 acres of fertile marsh land valued at from \$600.00 to \$800.00 an acre, which will produce in 1949 a crop with an estimated sales value of \$5,500,000. This is greater than the 1948 production value of either the Lake Shore, Wright-Hargreaves, or Kerr-Addison Mines. The story of this remarkable transition is one of great vision, enterprise, and endless labour." (Quoted from Brownell and Scott).

New Words

p. 66—exertions, instep, limber, infection

p. 67—elevated, extensive, cauliflower, throttled, parsnips, stunted, transplanted

p. 68—viciously, ambitious

p. 69—continuous

p. 70—discourse, interspersed, mystified, gesticulating, countenance, blandly, approved, abundant, surplus

p. 71—acquired, expenses, diligently, beguiled, cultivation

p. 72—soggy, drizzle, lack, ambulance, activity, harrowed

p. 73—sleek, industrious, communication, overwhelmed, gratitude, repay

p. 74—benefactors, evidence, brigade

p. 75—hostel, ample, fertilizer

p. 76—hatchet, fretting, bleak, grim, chink, grumbled

p. 77—pneumonia, conference

p. 78—punctured, annoyance, poverty, plying, afford

p. 79—instructed, invade, panic

p. 80—finally, brandished, bodily, defeated, resolute

p. 81—military.

Reading and Discussion

The story is straightforward and the class may be allowed to read silently for the sake of the story. The load of new vocabulary is relatively heavy and the teacher should be sure that the new words listed above are understood.

Two important matters that arise from the story should be drawn to the attention of the pupils:

(a) the neighbourliness and goodwill of the marshland farmers who have come from a large number of different countries;

(b) the generous and neighbourly action of the boys who cleaned up the weeds in Charlie's farm.

Related Activities

(a) **Sand Table Project** . . . A sand table model of polder land might be constructed in a sand table. See Brownell and Scott—*A Study of Holland Marsh*. Two excellent articles appear in *The School Magazine*, November 1947, March 1948. These articles were written by Mr. J. W. Uitvlugt, Principal of the Holland Marsh Christian School.

(b) **Dictionary Exercises** . . . See Work Book.

AN ALGONQUIN ADVENTURE

Background Notes

Children often ask of a story—"Did it really happen?" In this case the answer is "yes." It did happen to the author exactly as related, not so many years ago, in a part of Ontario to which thousands of our young people go to camp every summer and to which tourists flock in great numbers.

Preparation for Reading

Ask the class what the title might mean. Some may think it is an Indian story. After it has been established that "Algonquin" refers to Algonquin Park, discover whether anyone has ever been there. Locate Algonquin Park on a map of Ontario. Explain that this is a large area of land set apart by the Provincial Government for the purpose of preserving wild life, fisheries, and forests. This territory belongs to all of us. We are all free to go there and enjoy it and learn from it, providing we obey the rules which are quite simple and necessary. We must be very careful about fire. Our forests must be protected. We must kill no animals. We must purchase a license before we may fish in order to prevent the lakes from being "fished out". If we are observing deer which are fearless and tame, we must pull our car well off to the side of the road to prevent motor accidents. There is a programme of nature study going on all summer which is free to all. Anyone may obtain a printed programme at the entrance to the park telling exactly when and where bird hikes and nature talks are to be held. An ideal holiday for anyone interested in nature would be a camping trip in Algonquin Park.

New Words

p. 82—Algonquin, area, Hudson, leisurely, profusion, boundary, exploration, routes, expanse

p. 83—system, noiselessly, kinked

p. 84—angles, majestic, regretfully, clambered

- p. 85—obligingly, sobering, glimmer, whereas, error, judgment*
p. 86—descent, morsel, locate, deformed, intervals, whip-poor-will
p. 88—disaster, gingerly, prod, subsided, skeletons, canopy
p. 89—luminous, elated, overcast
p. 90—buoyant, confidence
p. 91—revolving, notched, exposed
p. 92—unceasingly, plight, nourishing
p. 93—diet, chanties, lakelet, dove
p. 95—spiral, foliage, insistent
p. 96—hospitality, mallard, rivulet, hymns
p. 97—zoom, intense, throes, slab
p. 98—endurance, habitation, delusion, undignified, effective, head-quarters

Reading and Discussion

After explaining what a “portage” is, with reference to those marked on the map (p. 87) by “P”, let the class read the whole story silently, noting anything that they wish to discuss or question when all have finished. Those who finish first may study the map and speculate as to the boy’s probable course from the tower to the point where he knew where he was.

After the silent reading have the story read orally a paragraph at a time stopping only to answer questions or make necessary explanations, such as “fire-rangers”, “fire-tower”, “spring dammed by beavers” p. 96; use glossary and dictionary for words such as “incredibly” p. 85; “luminous” p. 89; “fatigue” p. 91; “chanties” p. 93; “spiral”, p. 95; “endurance”, “delusion” p. 98.

Related Activities

(a) **Seeing Films . . .** Many movie films and coloured slides of wild-life in Canadian National Parks are available. Consult Visual Education Catalogue of the Provincial Department of Education. The

following are recommended:

Algonquin Waters contains excellent pictures of the magnificent forests and waterways of Algonquin Park.

Mountain Magic describes a visit to Jasper National Park and shows mountains, lakes and animals.

(b) Map Study . . . A good map of Algonquin Provincial Park, Scale: 2 miles to the inch is published by Ontario Department of Lands and Forests, Parliament Buildings, Toronto. An interesting map exercise would be to trace possible canoe trips on this map, noting where portages will have to be made. The length of portages is indicated in chains (Por. or P. 29c). A chain is 66 feet. There are, therefore, 80 chains in a mile.

(c) Further Reading . . .

Mason, Bernard S.: *The Junior Book of Camping and Woodcraft*—Copp Clark.

(d) Dictionary Exercises . . . See Work Book.

TEACHER'S NOTES ON THE UNIT

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Many Years Ago

The four stories of this Unit have to do with the activities and interests of the pioneers. The building of wooden ships was an important industry in New Brunswick and brought a measure of prosperity to the people. The industry declined when ships began to be made of iron (and later of steel plates). *The Barque Wacissa* was specially written for *On the Beam*.

Two of the stories (*In the Berry Patch* and *Sugar Weather*) have to do with the use made by the pioneers of resources they found at hand. The collection of wild berries—strawberries, raspberries, thimble berries, blue berries, and huckleberries—greatly augmented the food supply of the pioneers. The berries were “preserved” by boiling with sugar and storing in air-tight glass jars. The art, fortunately, has not yet been entirely lost. Maple syrup and maple sugar also formed an important part of the diet of the pioneers.

The teacher may take advantage of the story *A Fire in the Wilderness* to point up the importance of conserving our forests by protecting them from fire. The pioneers in the story were fearful of the loss of their homes and possessions from the fire. Forest fires do more than destroy trees and dwellings. Perhaps the greatest harm they do is to burn up the layer of decaying vegetable matter that is being turned into soil and that acts like a sponge to soak up and hold the water.

Library List

- Alcott, L. M.: *Little Women; Little Men; Jo's Boys*—Orchard House
Berry, Erick: *Hearthstone in the Wilderness*—Macmillan
Bice, Clare: *Jory's Cove; Across Canada*—Macmillan
Dalgleish, Alice: *The Blue Teapot and Other Sandy Cove Stories; Relief's Rocker*—Macmillan
Sauer, J. L.: *Fog Magic*—Viking

THE BARQUE WACISSA

Background Notes

This story was written especially for *On the Beam* by Marjorie J. Thompson, librarian of the University of New Brunswick. She knows the Maritime Provinces well, and is familiar with their early history and tradition. *The Barque Wacissa* may be considered a reasonably accurate representation of an episode in the life of a boy of New Brunswick in the last part of the nineteenth century.

Preparation for Reading

A discussion of sailing ships might form a suitable introduction to the reading of this selection. Some of the pupils may have seen or heard of the *Bluenose*, for many years the champion sailing vessel of the Atlantic fishing fleet. Have the children look up the word *barque* in the glossary. Look at the illustration on p. 105, and then very closely at the one on p. 110 to discover the figure-head. Tell the children that the story is concerned with this figure-head, and proceed with the reading.

New Words

p. 100—*barque, Wacissa*

p. 101—*mallet*

p. 102—*complaint*

p. 103—*Austria, Liverpool, Brunswick, drafting, wharf*

p. 104—*smelt*

p. 105—*prow*

p. 106—*parallel*

p. 107—*wedges, barquentine, schooner, Micmac*

p. 108—*oyster, eel*

p. 109—*Richibucto, lofty, wreaths, peony*

p. 110—*Ponema, mahogany, Sagona*

p. 111—*foreman, bilge, toggles, stately*

Reading and Discussion

The purpose of this selection would seem to be to give the children an idea of life in the Maritime Provinces of Canada in the eighteen-seventies, and some geographical and historical information. The attitude of the workmen to fine craftsmanship, and their pride in achievement are also shown.

After the class has read the story the following points might be discussed,—

(1) Time and place, as indicated on pp. 101, 103, 109. Find the Richibucto River on the map.

(2) Why did Sandy's father decide this tree was to be a figure-head rather than a mast? (Probably because of its thickness. A mast could be made from a trunk less in circumference.)

(3) What was the occupation of Sandy's father? (Farming) What did he do besides farm? (Hunt and fish—Find sentences that tell this.) Why was so much salt needed? (Salted herring was an important part of their diet.) Where did the salt come from? Why was it reddish? Where do we get our salt now? Why is it not reddish?

(4) Explain "drafting shed". Why must it be large? (Find answer in sentence at bottom of p. 105 and top of p. 106.)

Learning Technical Terms

Various terms connected with ships and ship-building occurring in the story need to be understood by the class:

slipway—an inclined platform on which a vessel is supported while being built

barque
barquentine } See Glossary

ballast—cargo useless in itself, used only to prevent empty ship from being too high in water

bilge shores—temporary props to keep ship in place on slipway while building

toggle—pin put through a rope to prevent slipping

daggers—short pieces of squared timber used in supporting a ship

after-keel blocks—pieces of wood to hold keel in place

wedges—blocks of wood thick at one end and sharpened to a point, to
hold framework firm

prow—front of ship

keel—the main piece of timber in a ship, extending its whole length and
supporting the whole framework of the ship

ship's knees—a bent piece of timber, the lower end pointing downward

Related Activities

(a) **Making a Collection of Pictures of Sailing Ships . . .** Find the names of the various types of ships and label the pictures.

(b) **Modern Methods of Manufacturing . . .** Discuss the sentences: "Patiently and skilfully, with chisel and mallet and knife, he carved the figure-head." "It was over a year from the time Sandy and his father had found the fallen pine until the figure-head was finished." Compare the making of this figure-head with modern methods of mass production from the point of view of time required, quantities produced, consumption of products, quality of workmanship, interest and pride of workers in their work.

(c) **The Micmac Indians . . .** The references to the Micmac Indians who were the original inhabitants of the Maritime Provinces may stimulate further study of these interesting people. A brief but interesting account of the Micmac Indians is to be found in a well-illustrated booklet published for the use of tourists by the Government of Nova Scotia, Halifax. This booklet is called *Historic Nova Scotia*.

(d) **Further Reading . . .**

Bice, Clare: *Jory's Cove; Across Canada*—Macmillan

Dalglish, Alice: *The Blue Teapot and Other Sandy Cove Stories; Relief's Rocker*—Macmillan

Sauer, J. L.: *Fog Magic*—Viking

IN THE BERRY PATCH

Background Notes

Louisa M. Alcott, a mid-nineteenth century writer, is the author of *Little Women*, which is probably the world's most popular book for girls. It is chiefly autobiographical and was followed in quick succession by several other books of varying popularity, depicting the children (next generation) of the characters in *Little Women*. *Little Men*, from which this selection is taken is one of these books. This writer's works are noted for their spontaneous warmth and wholesome natural atmosphere.

The mother of Rob, Mrs. Jo, is, of course, the Jo of *Little Women*; Mr. Bhaer is her husband and the other characters are cousins and friends.

Preparation for Reading

One of the points of this story is little Rob's touching and unwavering confidence in his mother's ability to solve all problems, and the way this confidence is justified. One approach to the story might be to ask the children if they had ever been lost, and if so, of whom did they think and want most to see. It is natural for a young child to want his mother then, as she is the one who has been with him most, and on whom he depends.

If preferred, the fact that the children become lost may not be mentioned at all, but discovered by the class themselves as they read. In that case the story might be introduced by a reference to its title, with a few questions about berry-picking, and the statement that this is one episode taken from an account of a day's berry-picking by a group of children.

New Words

p. 112—*befell, barberry, huckleberrying, Marmar*

p. 113—*proposed*

p. 114—*glen, society*

p. 115—*stubby, misgivings, concert*

- p. 116—trudging, observation*
p. 117—quavered, puckered
p. 118—remorseful, contradicting, sassafras, undaunted, starvation
p. 119—obstacle, cookery, flitting, pettishly
p. 120—quailed, inquire, Silas
p. 121—reproof
p. 122—distracted, plaintive, skeeters
p. 123—pinafore, bower, agitation
p. 124—Bhaer
p. 125—will-o-the-wisp, waft
p. 127—fostering, embrace

Reading and Discussion

Though long, this story has little vocabulary 'difficulty. It moves along easily with plenty of dialogue. Therefore it will be read quickly by most of the class. After allowing time for this silent reading proceed to the oral reading. The poorer readers could be given some of the easier dialogue.

Nan is sure of herself, quick, warm-hearted, but occasionally impatient, and this should be indicated in the voice. Rob on the other hand is trusting, though at times doubtful, weary and pathetic, but he never loses confidence in his mother's ability to find them. Tell the readers to try to indicate these qualities in their reading. They will be more successful if they make a real effort to imagine themselves in the position of Rob and Nan.

Only once does Nan lose heart and this should be indicated by a definite change in voice and manner (bottom of p. 119). "I don't believe your mother will ever find us." A touch of comedy may be introduced by having someone in the class "Moo" at the appropriate instant in the encounter with the cow.

A good reader should read the dramatic paragraph on p. 124 where the search is organized and begun. Why did Mrs. Jo take a "bottle of spirits"? The reunion scene will need very little, if any, comment. It would be easy to over-sentimentalize it. How does Nan's attitude when found, help to give the story a "happy ending"?

Related Activities

Further Reading . . .

Alcott, Louisa May: *Little Women; Little Men; Jo's Boys—*
Orchard House

A FIRE IN THE WILDERNESS

Background Notes

The introductory paragraph on page 129 gives most of the necessary information about this story. It might also be mentioned that Mercie and her father had made the long journey north on foot from their old home to this new settlement, leaving the mother and other children to come later. They were working very hard to clear some land and establish a home when this scene opens.

Preparation for Reading

Note the word "wilderness" in the title. What has happened to the wilderness that was "not far south of Lake Ontario" at that time? Have we any wilderness of that sort in Canada to-day? Are there ever fires? In pioneer times the people used fire to help clear the land. Why was a fire that got out of control disastrous then? Why now? Develop the idea that now our forests have been so reduced and wasted that we cannot afford to lose any by fire.

What is unusual about the names of the characters? Point out that formerly Bible names were given to people much more often than now, and that girls were frequently given names of virtues such as Hope, Faith, Charity, Patience, etc.

New Words

p. 129—Stark, Fane

p. 130—ominously, urgency

p. 131—beech, moulting

p. 132—crutch, naught, rubbish, flailing

p. 133—defence, traitorous, sapling, creation, singed, strove, buckskin, smouldering, extinguish

p. 134—canister, mould, thudding

p. 136—bucketfuls, scorch, canter, eyebrow, spine

p. 137—conquered

Reading and Discussion

How does the first sentence arouse interest immediately? Ask the children to notice what the second paragraph tells us had just taken place (that Zebedee had kindled a brush fire to help clear his land and that Mercie who was supposed to be watching it had been arguing with Fane instead).

How does the next paragraph heighten the feeling of danger? The children should notice all the words and expressions that add to the feeling of danger, apprehension, and excitement. Using the glossary show how the two new words on p. 130 (*ominously*, *urgency*) express this feeling.

To what is the fire compared? ("a savage wild dangerous thing that had escaped its chain or broken its bars" (p. 130). Why is this a good simile? Explain Father's words, "Got to burn back" (p. 132). What else is the fire compared to on p. 133?

Why is a little blaze behind him called "traitorous"? What does Father mean by "all creation" (p. 133)?

What two short sentences tell that Mercie thought of Fane even in the midst of the excitement? "She spared a worried thought for Fane," (p. 132). "She gave a fleeting thought to Fane," (p. 133).

The fire has been compared to a savage animal and an advancing enemy; now to what is it compared on p. 135? (a line of riflemen; something "hungry" and "advancing").

P. 135 describes three changes of feeling in Mercie—despair, full realization of seriousness of fire, and new hope. Find causes for these three emotions.

On p. 136 the main theme is "co-operation". Discuss the meaning of this word and show how it is illustrated here. Even Wullie forgets his natural fears and does his bit. What is it that gives Mercie a "strange happiness"? Ask for examples in our lives of co-operation giving us a feeling of happiness—(satisfaction of a ball team or hockey team working hard together to get in training; fun of working together on a class project, school orchestra, choir, or band; practising hard, forgetting individual wishes and differences to achieve a collective result.)

Related Activities

(a) Further Reading . . .

Berry, Erick: *Hearthstone in the Wilderness*—Macmillan

(b) Discussion . . . Have the pupils enquire and discover as many ways as possible in which forest fires are started, the damage forest fires can do, and have them suggest preventive measures.

(c) Map Study . . . Show on a map of Canada, areas which are still densely wooded and which require protection from fire. Discuss the means used for protection (aeroplanes, fire-towers, fire-rangers, chemicals).

SUGAR WEATHER

Background Notes

This story is from a novel, *Thorn Apple Tree*, by a Canadian author, Grace Campbell. This book, published in 1942, has been highly praised as an authentic expression of Canadian pioneer life in Glengarry county in Ontario. The introduction on p. 138 is of course not a part of the book, but is useful as an approach to the episode that follows.

Preparation for Reading

Ask if anyone knows what is meant by the title. It will have to be explained to those children who live far from areas where sugar maples grow. As the introduction is read, call attention to the parts of Canada mentioned, where maple syrup is produced. Aim to have the pupils learn about this process of sugar making through the eyes of the new-comer, Fairlie, to whom all was fresh, new, and fascinating.

New Words

p. 138—*syrup, products, produced, maritime*

p. 139—*Colin, decisive, arch, Fairlie*

p. 140—*spiles, auger, tamped, hogshead, lurched*

p. 141—*Spogan, hysterically, flannel*

p. 142—*buck-wheat, amber, climax, taffy, silkily, dribbled, contrast, reproach, clamped*

p. 143—*stress, poised, froth*

Reading and Discussion

On p. 139 Colin mentions two methods of sugar making, by pans and by a kettle. In the latter and older method a large quantity of sap is boiled and thickens into syrup. The other procedure consists of pouring smaller quantities of sap into many wide shallow pans, thus increasing the surface to which heat can be applied for evaporation, thus shortening the time required for the process.

Use glossary and dictionary for new words. Have the children note how many of the articles mentioned are shown in the illustrations.

Notice the excellent descriptive writing in paras. 4 and 5, p. 142. The well-chosen words express the sound and appearance of the syrup as it changes into taffy—e.g. “bubbled”, “swelled”, “silkiely”, “dribbled”, “stiffened”, “cold crispness”, “warm sweetness”.

Related Activities

(a) Study of Sugar Making . . . In urban schools by means of a collection of pictures and information collected from available sources, a study of maple sugar and its modern manufacture could be made. In rural schools where there are sugar maples available, a tree could be tapped in “sugar weather” and a small sample of syrup or sugar made. Where possible an arrangement might be made with a co-operative farmer to visit his sugar-bush and observe it during operations.

(b) Letter Writing . . . Ask the children to imagine they are Fairlie writing home to someone in Scotland to tell of the wonderful new experience she has just had. She might mention that she is sending a sample of sugar made in some particular mould.

(c) Weather Observation . . . Find out the weather conditions most suitable for “sugar weather”. During March make observations each day to determine whether or not it is “sugar weather”.

(d) Viewing Films . . .

Maple Sugar Time (colour) shows trees being tapped, sap being gathered, boiled, and sugar being moulded.

When Spring is in the Air compares modern methods of making maple syrup with pioneer methods.

Maple Industry in Canada (silent). All the steps in the production of maple sugar are shown.

Consult Visual Education catalogue of the Department of Education.

TEACHER'S NOTES ON THE UNIT

TEACHER'S NOTES ON THE UNIT

Friends

Unit Four is based upon the interest children have in animals, and an important purpose of the stories is to foster this interest and to develop a kindly attitude to horses, dogs, and pets of all sorts. Each of the stories is an extract from a book, and in the case of *Ginger* and *Pilgrims of the Wild* will serve to introduce the pupils to books they will enjoy reading. The latter may also serve to interest pupils in the conservation of wild life.

Reading Skills

Growth in the following reading skills is provided for:

- (a) Independent reading
- (b) Using the glossary and the dictionary
- (c) Extending vocabulary
- (d) Paraphrasing unusual phrases
- (e) Summarizing material read

Library List

(See lists at end of notes on *Ginger* and *Pilgrims of the Wild*.)

GINGER

Background Notes

Ginger is a chapter from *Black Beauty* a children's book by Anna Sewell, published in 1877. *Beauty* was written as a protest against the many cruelties to horses practised by thoughtless men, and the book was very effective in improving these distressing conditions. It had a tremendous popularity for many years and was read by thousands of school children. Like the other so-called "classics" *Black Beauty* has come down through the years with a place reserved for it on most children's reading lists.

True, its popularity has somewhat lessened in the last quarter of a century and it is interesting to enquire why this is so. The chief reasons for its decline in popularity seem to be:

(a) the carriage horse has disappeared from our streets and has been replaced by the motor car;

(b) the author often made *Black Beauty* think and talk out of horse character, frequently expressing the social judgments of a genteel Victorian lady rather than the observations that might be expected from a horse.

Because of these considerations, the book is less frequently recommended by adults nowadays than it used to be. Nevertheless, *Black Beauty* is a good story, well-constructed, exciting, and satisfying. It has still a powerful influence in encouraging a kindly attitude towards animals and impressing on children the importance of thoughtfulness, understanding, and consideration for animals by those who have them in their charge and upon whom they are dependent.

This story is included in *On the Beam* (a) to foster an attitude of kindness and consideration for animals; (b) to encourage the children to read *Black Beauty* and other animal stories for themselves (see list).

Preparation for Reading

When *Black Beauty* was in the heyday of its popularity, the horse provided almost the only means of short-haul transportation. It provided extra power on the farm, delivered goods from stores in

cities and towns, and, for the well-to-do, provided the fashionable means of getting about now provided by the "snappy" car. The streets echoed to the "clip-clop" of hoof-beats and children were familiar with man's foremost helper. The motor-car, the truck, and the tractor have changed all that, and most urban children at least have little knowledge of the care and nurture of the horse, and little appreciation of his importance to our grandfathers.

This story should present little reading difficulty and should be read independently. It will probably be necessary to explain terms such as *pasture*, *meadow*, *paddock*, and *halter*; *forelock* (p. 146), *saddle*, *bridle*, *bit*, *rein*, *whip*, *spurs* (p. 148), *check-rein* (p. 152), *carriage* (refer to picture on p. 155).

New Words

- p. 145—weaned, fling*
- p. 146—forelock, wrenched, halter, flogging, liberty*
- p. 147—Ryder*
- p. 148—turf*
- p. 149—sieve*
- O. 150—clots, filly, vicious, brute*
- p. 151—sponge, paddock*
- p. 152—fashionable*
- p. 153—chafed, irritable, surly, civil, tormented*
- p. 154—warranted, vice*
- p. 155—irritated*
- p. 157—Birtwick*

Reading and Discussion

(a) Importance of the Horse

Discuss the large part horses had in everyday life in the days before the automobile came into general use.

- (a) The work done by horses on the farm. (List tasks.)
- (b) Work done in cities and towns. (Delivering merchandise of all sorts, bread, milk, coal; hauling earth and building materials; collecting garbage, etc.—work now done largely by motor truck.)

- (c) Light, short transportation—minister, doctor, farmer.
- (d) Livery stables, where horses might be hired.
- (e) Use for recreation, “going for a drive”. Fashionable and attractive “turn-outs”—buggies, carriages, cutters,—used by the well-to-do. Riding and saddle horses. Horse racing.
- (f) The care of horses—stable, pasture; blacksmith shop; “vet”, (veterinary surgeon); groom, hostler; harness maker (one in every village), carriage factories.
- (g) The replacement of the horse by modern machinery. Cf. *Pickles* pp. 23 and 24 of *Over Land and Sea*.

(b) Making a Summary

Ginger's story is a series of episodes,—little stories within the main story. Some of the episodes are tales of unkindness; some tell of kindness. Have the pupils list the “unkind” episodes in one summary and the “kind” ones in another, giving a short descriptive title to each. The final summary might appear somewhat as follows.

UNKIND

1. The boys who threw stones (p. 145).
2. Breaking in (p. 146).
3. Samson (pp. 147-149).
4. The check-rein (pp. 151-154).
5. Ginger bites the harsh master (pp. 150-155).

KIND

1. Samson's father—a kind master (pp. 149-151).
2. Ginger's last place (pp. 156-157).

Related Activities

(a) **Making a Survey . . .** In the older parts of many cities, towns, and villages, there may still be seen outbuildings that at one time were stables where the horses used by the family, or in the family business, were housed. Many of these buildings have been converted into garages. Have the pupils locate these buildings and report their location to the class.

(b) Writing a Story . . . The story of a horse that hauls a milk wagon in a big city, written in the first person.

(c) Further Reading . . .

Davis, Richard Harding: *The Bar Sinister*—Scribner

Henry, Marguerite: *Justin Morgan Had a Horse*—Follett

James, Will: *Smoky*—Scribner

Knight, Eric: *Lassie, Come Home*—Winston

Ollivant, Alfred: *Bob, Son of Battle*—Doubleday

Saunders, Marshall: *Beautiful Joe*—McClelland and Stewart

Sewell, Anna: *Black Beauty*—Dodd

(d) Viewing Films . . .

Animals of the Farm (Colour)

The Horse

Consult Visual Education Catalogue of the Department of Education.

THE BUCKSKIN

Background Notes

In the book, *The Unknown Country*, from which this story is taken, Bruce Hutchinson has written a challenging series of cross-country sketches of Canadian life. The book as a whole is far beyond the level of Grade 6. The teacher who reads it for his own pleasure will find it a stimulating portrayal of the atmosphere and character of the Canadian scene and people, though he may disagree with some of the author's observations.

This brief, humorous sketch presents, with nice verbal economy, a duel between the personalities of a British Columbia Indian and his pony, "Billy". The strong attachment between man and horse, the conflicting emotions in Joey's mind—his desire for a car and his love for his pony—the persistence and ultimate triumph of the latter form the basis of this sketch. Humorous touches are provided by Joey's ponderous technique of salesmanship and the comic picture of his proudly driving a fifty dollar Ford into town with his wife and mother in the back seat.

The style is arresting. The short, crisp sentences leave much to the imagination. They have what the journalist calls "punch".

Preparation for Reading

Introduce by mentioning the love of people for animals. Many of the children may have owned dogs, maybe even a horse. Recall Lee's love for his horse in the story, *Pickles*, in *Over Land and Sea* (p. 21). The question might be asked,—“Which would you rather have—a car or a horse? and why?”

New Words

p. 158—*reservation, decent, pondered, gar, Quesnel, Ashcroft*

p. 159—*Lillooet*

Reading and Discussion

Note the sparing use of words. Ask what information is conveyed

in the first sentence. Pupils will discover that the story concerns an Indian and an Irishman on a ranch near a Reservation.

Compare Joey's salesmanship with that of Mr. Adams in *The Silver Tomahawk*. "It would run." Why are those three words more effective than a complete description of the automobile? Ask the children to describe the car as they imagine it. "Certainly a man must have an automobile." Did Joey actually *need* an automobile? Why then did he want one? (It would give him "prestige". This may provide an opportunity to introduce this word to the class.)

After the deal is concluded what words reveal that Joey loves his horse, even though it is never stated directly? ("stopped to look back") Why did Joey walk fast?

Why did he wear high-heeled boots? (Cowboys wear high heels to dig into the ground and give them support while roping a steer.)

Ask the meanings of "corral" and "box-stall".

"To-night, he said, he was going to take the bus down to Lillooet and get his car." Did he? Why not? (Possibly because he secretly hoped that Billy would break out again.) Was Joey probably glad no one was up at the ranch yet? Why? (He might feel that he would be laughed at for giving in to the horse.) What two emotions (feelings) would Joey have now? (Disappointment at not getting his car, and joy in regaining Billy.) Which feeling is the stronger? How do you feel about the ending? Why?

Related Activities

(a) Picture Making . . . Have the children make Joey's imagined picture of himself driving into town with his wife and mother in the back seat.

(b) Written Exercises . . . Suggest a few topics involving a decision to be made, e.g. (i) Shall I take a paper route or play on the hockey team? (ii) Shall I spend the money I got for my birthday on a party dress or fancy skates? The children may suggest others. Have them write paragraphs or short stories in the style of *The Buckskin*, using brief sentences stating actions to convey the struggle to make up the mind, rather than describing the feeling itself. E.g., I looked a

UNIT FOUR—FRIENDS

long time at the skates in the window. I walked slowly down the street. There was the party dress. I went in and felt the silk, etc.

(c) Further Reading . . .

Have the pupils reread *Pickles in Over Land and Sea*, p. 31
Knight, Eric: *Lassie Come Home*—Winston, 1940

PILGRIMS OF THE WILD

Background Notes

The introduction to *Pilgrims of the Wild* on page 161 of *On the Beam* provides sufficient background information for the pupils. The fact that in representing himself as a half-breed, Grey Owl was perpetrating a hoax which was later exposed, has little importance to the significance of the story.

(a) The Beaver

The beaver is a very intelligent animal. In order to make conditions suitable for the rearing of their young, beavers build dams. The dams are remarkable feats of engineering, solidly and permanently constructed, with staunch foundation and thick, watertight walls. The resulting "lakes" or ponds store up water and raise the water table.

In these ponds the beavers build their lodges. The lodge is a hollow chamber in a pile of mud and sticks, the entrance to which is well under water.

Grey Owl discovered that beavers, as well as being clever engineers, are also the amiable little creatures described in the selection.

(b) Conservation

At one time beavers were very plentiful, but they have been so persistently hunted for their fur that their numbers are now very limited. The Government of Canada and the various Provincial Governments have taken steps to protect this useful and economically valuable animal.

The Government of Newfoundland has had marked success in its efforts to conserve this valuable animal. Twenty years ago, because of inadequate laws for their protection, and widespread trapping out of season beavers became very scarce, and were threatened with extinction. The Newfoundland Department of Natural Resources went to work on the problem in earnest. Laws for the protection of the animals were rigidly enforced and officers of the Department drove home to the people the necessity and the value of conservation. The

number of beaver began to increase, and animals were transferred from parts of the Island where they were plentiful to areas where there were none at all.

By 1949 the animals had become numerous enough to permit regulated trapping. Five thousand Newfoundlanders were given licenses to trap a maximum of five beavers each during the season. All pelts had to be turned over to the Government which acted as sales agent. The season's catch amounted to nearly 12,000 pelts worth about a quarter of a million dollars.

Preparation for Reading

A study of the life and habits of the beaver. Source material may be obtained from the books of Grey Owl listed on p. 65 and from *Pilgrims of the Wild* (Macmillan) by the same author.

New Words

- p. 161—breed, publication, sincerity*, cheque*, Iroquois, associates, meagre, reliance, crusade, (Indian Words—Wa-sha-quon'-asin, Anaha'reo)*
- p. 162—principles, destructive, slaughter, salved*, consumed**
- p. 163—inflicting, gunnel*, momentary, avail*
- p. 164—female, indication*, unmistakable, brutal, savagery, amends*
- p. 165—ingenuity, sedately*, entry, cowered, personalities, assumed*
- p. 166—periods, simplified**
- p. 167—disposed*, fondled, draped*
- p. 168—treble, infant, liable, issuing, abilities, attached*
- p. 169—retiring, chamber, otter**
- p. 170—due, material*
- p. 171—absurd*, genuine**
- p. 172—livelihood, dependence, chord, moods, duration*
- p. 173—disengage*, supple*, vigorous, vocal**
- p. 174—audible**
- p. 175—feigning*, clamoured*, sensitive*, responsive*, grievance*
(The starred words are defined in the Glossary.)

Reading and Discussion

The story is straightforward, the main interest centring in the engaging little beaver kittens, and the reaction of the man to their amiable qualities. The aims of the teacher will be (a) to arouse sympathetic understanding of animals, (b) to interest the pupils in the conservation of wild life, (c) to encourage further reading along the lines of (a) and (b).

The story should be read independently. The new vocabulary is fairly extensive, and there are many idiomatic phrases and unusual expressions the significance of which must be made clear.

(a) Vocabulary

The list of new words should be examined and the teacher should decide which words are probably known to the class, and which ones will have to be taught. For those which require teaching she must decide which ones the pupils can infer the meaning of from the context or pictures, and which she must teach directly. It will probably be preferable to teach the latter before the selection is assigned for reading.

USING THE GLOSSARY—The starred words are defined in the Glossary and pupils might be required to find the meaning and pronunciation of these words. For the meaning and pronunciation of unfamiliar words not found in the Glossary, the dictionary should be used.

The following words have more than one meaning, and an exercise might be constructed which would require pupils to select the meaning required in the story: *publication, salved, consume, period, dispose, attached, retiring, clamour*.
(See Work Book.)

ABSTRACT WORDS—The abstract nouns, *sincerity, reliance, ingenuity, abilities* and the adjectives, *genuine, sensitive, responsive* will need careful treatment.

(b) Unusual Phrases

Many of the following expressions will need clarification, and after the first reading of the story, a useful exercise would be to have the pupils paraphrase each of them in their own words:

*p. 162—salved my conscience
time was consumed*

*p. 163—felt a momentary pang
without avail*

*p. 164—indication of her presence
threw up my gun
making amends*

p. 165—caught a pair of white elephants

p. 168—became attached to us

p. 169—make short work of them

p. 172—of short duration

p. 173—vigorous vocal protest

*p. 175—sensitive to the least rebuff
responsive to our moods
grievance I might entertain*

(See also Work Book.)

Related Activities

(a) Studying the Beaver . . . Appearance and physical make-up; function of tail, fore-feet, hind-feet, teeth; life and habits; food; enemies; building dams, houses; protection and conservation; value to man. Collect pictures.

(b) Conservation of Wild Life . . . A project to interest pupils in this important subject. The project might include a study of game animals and fish of locality and methods of protecting them; game laws; provision of forest cover; protection of forests; keeping streams clean, etc

(c) Viewing Films . . .

The film *Beaver Family* was made by Grey Owl and his wife at Riding Mountain National Park. An excellent film.

Other good films are:

Grey Owl's Little Brother and *Grey Owl's Strange Guest*. (The latter describes the building of a beaver dam and a lodge.)

Beavers (silent) shows dams and lodges and illustrates the value of beavers in flood control and conservation of soil

Consult Visual Education Catalogue of Provincial Department of Education.

(d) Further Reading . . .

Grey Owl: *Sajo and her Beaver People*—Scribner; *The Book of Grey Owl*—Macmillan

Gall and Crew: *Flat Tail*—Oxford

TEACHER'S NOTES ON THE UNIT

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Smiles and Chuckles

Unit Five consists of six amusing selections, one of them, a poem, of proven popularity with eleven-year-old children. The load of new vocabulary is relatively light, and neither sentence structure nor conceptual content should present any serious difficulty. The Unit might be used to encourage the independent reading of library books, and the following list is suggested.

Library List

- Brown, Beatrice C.: *Jonathan Bing and Other Verses*—Oxford
- Carroll, Lewis: *Alice's Adventures in Wonderland; Through the Looking Glass*— (Any good edition)
- Colum, Padraic: *Boy in Eirinn*—Little, Brown; *The King of Ireland's Son*—Macmillan
- Ilin, M.: *Black on White*—Lippincott
- Jewett, Eleanore Myers: *Told on the King's Highway*—Viking
- Lear, Edward: *Nonsense Books*—Little, Brown
- Lipman, Michael: *Pictures for the King; Letters for the King*—Nelson
- Longfellow, H. W.: *The Song of Hiawatha* (Any good edition)
- Milne, A. A.: *When We Were Very Young; Now We Are Six; Winnie-the-Pooh; The House at Pooh Corner*—McClelland and Stewart
- O'Faolain, E.: *King of the Cats*—Morrow
- Richards, Laura E.: *Merry-Go-Round*—Appleton; *Tirra-Lirra*—Little, Brown
- Untermeyer, Louis: *Rainbow in the Sky*—Harcourt

SOUND SIGNS

Background Notes

This story, from *Letters for the King* by Michael Lipman, is a fanciful and amusing account of the invention of the alphabet. Although it cannot be taken seriously as history, it is true that the alphabet had to be invented, and the story of Windle tells something of how it might have been done. By his quick wit and ready skill Windle followed in the course of a few days "the steps that it has taken centuries to accomplish to bring our alphabet to its present form".

Preparation for Reading

Have the pupils reread *Picture-Writing* from *Riding with the Sun*, pp. 280-285.

New Words

p. 177—*Egypt, museums, scribes*

p. 178—*syllable, Windle*

p. 180—*triangle*

p. 181—*cartoon, crescent*

p. 186—*instructions*

Reading and Discussion

The new vocabulary is very light and easy. After independent reading of the selection proceed to a discussion of the invention of the alphabet. The teacher who is interested may secure authoritative material from Isaac Taylor: *The Alphabet*; E. Clodd: *The Story of the Alphabet*; W. A. Mason: *A History of the Art of Writing*.

Related Activities

(a) **The Invention of Writing . . .** A project on the invention of the alphabet. Background material may be secured from the books listed above, from many social studies textbooks, and from *Black on White*

(see below). The pupils will be interested in seeing samples of other styles of writing—the Greek alphabet, letters from the Hebrew alphabet, Chinese writing, etc.

(b) Further Reading . . .

Ilin, M.: *Black on White*—Lippincott

Lipman, Michael: *Pictures for the King; Letters for the King*—Nelson

Longfellow, H. W.: *The Song of Hiawatha (Part XIV Picture-Writing)*—(Any good edition)

RHYMING INK

Preparation for Reading

Pupils who have tried to make verses will sympathize with Simon Smug who could not find rhymes to finish the verses he had begun. Write a few couplets on the blackboard and have the children try to finish them. Then proceed to the silent reading of the story.

New Words

p. 189—Simon, precisely, currants, pottering, rockery

p. 190—rhyme, shred, nibs, rumpled

p. 191—advertisement, refunded

p. 193—scrawled

p. 194—scuttle, purchase

p. 195—flurried, receipts

p. 196—extraordinary, straggling

Explain: *in the rockery (p. 189); a box of nibs (p. 190); ten shillings a bottle (p. 191); One pound and four (p. 195)*

Related Activities

(a) **Reading Nonsense Poetry . . .** Pupils might find nonsense verse to read to others. The following sources are suggested:

Brown, Beatrice Curtiss: *Jonathan Bing and Other Verses*—Oxford
Carroll, Lewis: *Alice's Adventures in Wonderland*; and *Through the Looking Glass*—(Many good editions available)

Lear, Edward: *Nonsense Books*—Little, Brown

Richards, Laura E.: *Merry-go-round*—Appleton; *Tirra-Lirra, Rhymes Old and New*—Little, Brown

Untermeyer, Louis: *Rainbow in the Sky*—Harcourt

(b) **Writing Nonsense Rhymes . . .** A reading of *Rhyming Ink* naturally suggests the writing of nonsense rhymes.

(c) **Discussion . . .** The difference between poetry and mere rhyme or doggerel.

(d) **English Money . . .** *Rhyming Ink* is an English story and references to money are in terms of pounds, shillings, and pence. A brief study might be made of the English table of money, showing coins, if possible, and relating their values to the values of Canadian coins.

KING JOHN'S CHRISTMAS

Background Notes

If any children have reached Grade 6 without making the acquaintance of A. A. Milne through his stories of Pooh, and the humorous poems, there is a treat in store for them. His humour appeals to all ages. His stories and poems, written originally to amuse his young son, Christopher Robin, have entertained thousands of children and adults since they were begun in the 1920's. One can imagine Christopher Robin's questions regarding the "bad King John" of history as being the possible inspiration for this poem.

Preparation for Reading

Mr. Milne wrote this humorous poem about "bad King John" as if John were a naughty little boy. It doesn't tell why or how he was bad but the consequences of his "badness" were very much the same as might happen to a little boy who was rude or selfish or disobedient.

New Words

p. 197—supercilious

p. 199—tribute, aloof, sundry

p. 200—gal

Reading and Discussion

After reading the poem aloud, the teacher might ask the children how they feel about King John. In spite of the repeated warning that "King John was not a good man", we feel sorry for him as we would for a little boy who has misbehaved but still hopes for Christmas presents. Have the children note the illustrations and decide what it is that makes them amusing.

Also have them choose the lines they think are the funniest and tell why.

Whose feelings are expressed in the last verse? (Everyone's; we all feel glad.) Why are the words in capital letters? (Probably to give emphasis.)

Related Activities

(a) **Listening to records . . .** A number of the Milne poems have been set to music and good, moderately priced records are available. Consult *Victor Catalogue*.

(b) **Further Reading . . .**

Milne, A. A.:—*When We Were Very Young; Now We Are Six; Winnie-the-Pooh; The House at Pooh Corner*—
McClelland and Stewart

THE WISE MEN OF GOTHAM

Background Notes

Gotham (pronounced Gō'tm) is a village in Nottinghamshire, England, whose citizens long ago acquired the reputation of being very foolish and doing all sorts of ridiculous things. They are accused, for instance, of building a wall around a cuckoo to keep the springtime with them, and of trying to drown an eel. It was said that they wanted to cultivate a reputation for foolishness to prevent King John from living in the town or building a highway through it. Eleanore Myers Jewett, whose style is a particularly happy one for this type of old tale, gives us an entertaining and amusing version of the way in which the one-time wise men became famous for their silliness.

New Words

- p. 203—Gotham, Solomon, counsel, unravel, Gothamites*
- p. 204—concocted, puttering*
- p. 205—princeling, reproved, forego, miraculous*
- p. 206—domestic, paradise, grumpy, cherub*
- p. 207—imploing, stolidly, celebration, ambassadors, cordial*
- p. 208—Arab, ransom*
- p. 209—enclosure*
- p. 210—continuation, harmony, existed, security, dither*
- p. 211—wrath, Beelzebub, Lucifer, Gehennah*
- p. 213—particle, modish*

Reading and Discussion

After silent reading by the class have the story read orally, a paragraph at a time. Be sure the children understand the reference to Solomon in Para. 1. Teach the word "counsel", comparing it with "council" on p. 212. On p. 206, note the spelling of "counselors". It is sometimes spelled with one l sometimes two, both being correct.

Have the children close their books and tell the three parts of the plan concocted by the wives to keep their husbands at home. Let

them decide which one is the most foolish, and what it is that makes them funny.

The pupils might plan an imaginary conversation among the wives when they were trying to decide how to keep their husbands at home. There might be several suggestions made and discarded before the final one is proposed.

Ask the children why the question with which the story ends is particularly amusing in this case.

Related Activities

Writing Original Stories . . . Have the children write imaginary plans of their own for making the wise men appear foolish.

THE LITTLE BROWN BEES OF BALLYVOURNEY

Background Notes

Whether this story is legend, fiction, or history is unimportant. It is a good story admirably told and should be treated as such.

St. David is the patron saint of Wales. *Menevia* is the Latin name for ancient St. David's, a village in Wales which contains the ruins of a very old monastery. It was for centuries one of the most important places of pilgrimage in Great Britain. Several old roads meet here. Saint Gobnat whose name is sometimes anglicized to Saint Judith, lived in the sixth century.

This author, Eleanore Myers Jewett, has a distinctive and attractive style of writing—smooth, and lilting; and her prose is admirably suited to reading aloud. She writes with a contagious affection for her characters, creating an atmosphere of warmth and spontaneous joy of life that should make the lesson a happy one for both teacher and pupils.

Preparation for Reading

Call attention to the title and ask whether it suggests any particular country for the setting of the story. The children may know of other names of places in Ireland beginning with "Bally"—"Ballymena", "Ballyleak", Ballybrophy", "Ballyneen". There are said to be more than six thousand place names in Ireland beginning with Bally, from Baile—a town.

Have them notice the musical (alliterative) quality of the title and after suggesting that they watch for this quality throughout the story, proceed to the reading.

New Words

p. 214—Ballyvourney, *convent*, St. Gobnat, *pilfering*, *lulling*, *monastery*, *Menevia*, *nuns*

p. 215—*Madomnoc*, *uncanny*, *productive*, *drone*, *loath*

p. 216—*albeit*—

- p. 217—torch, St. Patrick, Ach, parishes, sermon, befool*
p. 219—trellises, multicoloured, abbess, wimples, blond, pillaging
p. 220—guardians, altar, manuscript, parchment, relics, patron, vault, sanctuary
p. 221—shrines, impious, aught, Gaelic
p. 222—brutish, turmoil
p. 223—uproarious, progeny

Reading and Discussion

Appreciation of style and of atmosphere is an important aim for the study of this selection.

The teacher might read the whole story aloud after a careful rehearsal, giving attention to the most effective inflection and emphasis. Following this reading, and during the discussion the pupils might be given opportunities to read parts of it orally themselves. If the teacher's interpretation has been good, its effect will be noticeable in the pupils' performance.

In discussion lead the pupils to feel the atmosphere of joy, love, and happiness that is so rudely threatened later by the savage invasion. Have them note words in para. 2 that build up this feeling—"tended lovingly", "joy and pride", "pleasant sight", "chattered and laughed".

Why are the sisters so happy? Is it because they have money, fine clothes, rich food, and exciting things to do? (They were truly happy because they were busy and useful doing God's work.)

Explain the habits of bees referred to in para. 2, p. 215—"swarms that gathered and rose in the air about each new queen, only to fall again back into the orchards of Menevia where Brother Madomnoc would set a fresh dwelling for them."

Para. 3, p. 215 requires some study and explanation. Why did Madomnoc have to "seek and gain permission" before returning home? (One of his vows is obedience.) How could he "share with" his native people the things he had learned? What is meant by "loath to bid him farewell", and "the roll and burr of his tongue"? Why had he a "smile on his lips and tears in his eyes"?

What words tell us that he had to bring his bees back to Wales the third time? ("and yet again" p. 218).

What sentence changes the peaceful scene of the convent garden (p. 219)? Why was the day "black and heavy and threatening"? Does it refer to the weather? What strengthened the spirits of the frightened nuns? Where did the Abbess get her strength and courage? (In her confidence that the Lord would send help). How was St. Gobnat's trust in the Lord answered? Is the ending of the story satisfactory?

Using the Dictionary

Have the pupils use dictionaries to help with deciding meanings for the following,—“golden vessels”, “sacred altar furnishings”, “manuscripts and parchment rolls”, “precious relics of our patron saint”, “vault”, “sanctuary”, “shrines”. (Supplement with explanations to fill in dictionary meanings.)

Related Activities

(a) Studying the Life and Habits of the Honey Bee . . .

A visit to an apiary, if such could be arranged, would be valuable. Information regarding the habits and life history of the honey bee might be obtained from a science textbook. The reason why bees swarm, the functions of the Queen, workers, drones, should be understood. The teacher may find interesting and useful information in Maurice Maeterlinck's classic, *The Life of the Bee*, or in John Burrow's essay on Bees in *Birds, Bees, and Sharpshooters*. These books may be obtained from any public library.

(b) Selecting Musical Sentences . . .

Have each pupil select from the story the three sentences he considers the most musical in language. Write on the blackboard the sentence chosen by the greatest number of pupils and examine it to find what qualities make it musical.

(c) Further Reading . . .

Colum, Padraic: *Boy in Eirinn*—Little; *The King of Ireland's Son*
—Macmillan

Jewett, Eleanore Myers: *Told on the King's Highway*—Viking
O'Faolain, E.: *King of the Cats*—Morrow

WILL O' THE GRISKIN

Background Notes

Here we have another story by Eleanore Myers Jewett taken from *Told on the King's Highway*. The style and language are similar, although this story lacks the colloquial expressions, and localized style of the preceding story. It contains a moral without being "preachy". It has humour, a plot that will appeal to children, and a thoroughly satisfactory ending.

Preparation for Reading

An approach to this lesson might be by means of the expression "a self-made man" (one who has risen in the world by his own exertions, often overcoming the initial handicaps of poverty and lack of education). The pupils may be able to tell its meaning and even give examples—Henry Ford, Thomas Edison, Abraham Lincoln. Ask what is wrong with the expression "self-made"—(No one is really "self-made". One's surroundings, opportunities, God-given intellect, and will to succeed are deciding factors).

New Words

- p. 224—*kith, prosperous, griskin, embarrassment, generosity, prophecy, scanty, immense*
p. 225—*hempen, noticeably, cavernous, foul*
p. 226—*apprenticed, profited, popularity*
p. 227—*spacious, grandeur, whit, enterprise*
p. 228—*rumour, league*
p. 229—*tresses, marred, damsel, Ylotte, pouted, establishment*
p. 230—*troth*
p. 231—*surged, feminine, adoring, calculated, contagious, vexation*
p. 232—*chemist, potion, fluid, profound*
p. 233—*stifled, detected, bewilderment, inscription, mural*
p. 235—*possessed, labelled, deceitful, wiles*

Reading and Discussion

After silent reading by the class, discuss the story in detail to bring out first the main theme—humility is a part of true greatness and constant watchfulness is needed to keep pride from developing; secondly, that foolish curiosity, ill-humour, and deceit are faults that prevent one from being really happy.

Ask what qualities Will had that made everybody like him. The pupils may be able to think of someone they know who has these qualities.

To love a pig is most unusual. Why did Will love his? Did the pig love Will? Why is a dog, cat, or horse preferable to a pig as a pet? (Affection is mutual.)

Find meaning of "interior so cavernous", using dictionaries, and why Will grew "lean and weary". "Will soon found the world at his feet." What does this expression mean? What reasons are given for Will's success? If one is "thrifty, clever, honest, and friendly" to-day is one apt to succeed? Ask how the lack of any one of those qualities could prevent success. Which, if any, is the most important in business? Which is most important for us?

Find another expression that means the same as "found the world at his feet"—("Success, wealth, popularity, fame—all fell into Will's lap, as it seemed, without his asking.")

For what reasons did Will's servants "wonder", "marvel" about him? If these things are to be wondered at, what then must be the usual effect of riches and success? What did the servants "whisper" about him? How do the rumours and stories that circulated about Will show that this is not a modern story?

What is the meaning of "in league with the devil" and "some inhuman monster under a spell"? What is there about Ylotte that is likeable? What is there that is unattractive?

Why did Ylotte "weep with vexation and curiosity" when she heard Will chuckle? (It hurt her to be left out of something that he was

enjoying.) "Sleeping potion"—explain that this was a very common device in stories of long ago. Have the children recall any fairy stories that mention sleeping potions.

How does Will show his greatness of character when he discovers Ylotte's deceit? What might he have done? What good result does this kindness produce? Is it likely that Ylotte will keep her resolution?

Related Activities

(a) Sentence Construction . . . There are many long sentences in this story that may be used as an exercise in breaking up into shorter sentences, e.g. p. 224—"He fed it with scraps saved from his own all-too-scanty and uncertain meals, and he washed it in the village trough, to the immense annoyance of the citizens, who were, however, unable to produce more than a few stormy words upon the occasion, for the boy's merry, freckle-faced grin was too much for even their wrath to withstand." P. 225—"He sighed to himself and thought drearily that even a rather foul and overlarge pig can be better company than none, then made the best of the situation and resolved to sell it." P. 228—"After wandering about a bit and making his first money earn him more, he settled in a town in France, apprenticed himself to a merchant, and in good time became a merchant himself and a man of substance, held in great honour." Have the class take these sentences and any others suitable and break them into short sentences.

(b) Language Exercise . . . Have the children search the selection for expressions that are no longer in common use and write them in modern idiom, e.g., (1) "likeliest lad in the village",—most popular boy in the village; (2) "without kith or kin",—had no relatives; (3) "begged a hempen cord",—asked for a rope. There are many such expressions and the children should enjoy finding them.

(c) Dictionary Exercise . . . With the help of the dictionary the children might write the following expressions in simpler words.

- (i) "This he said more to cover up the embarrassment caused by his own generosity than by way of prophecy."
- (ii) "unattractive hog with an interior so cavernous"

- (iii) "apprenticed himself to a merchant"
 - (iv) "Wealth in more abundance had resulted from his enterprises."
 - (v) "renew his harmony with himself and the rest of the world"
 - (vi) "Every slightest desire she might express was straightway fulfilled."
 - (vii) "She redoubled her affectionate attentions to her lord."
 - (viii) "melted him continually with adoring glances"
 - (ix) "I detected the potion in my wine."
- (d) Verse Making . . .** Have the class try to make other suitable jingles Will might have written under his picture, e.g.,
- "A boy and a pig, a boy and a pig,
The pig was sold, and the boy grew big."

TEACHER'S NOTES ON THE UNIT

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Hunters and Hunted

Three points of view about hunting are presented in the three stories of this Unit. *Nanook*, who hunts seals and fish for his living, is hunted, in turn, by a man—an Eskimo. The Eskimo hunts from necessity, and there is no moral question of his right to kill for food. The Flittermouse hunts creatures smaller than himself for food. He is hunted by animals larger than himself; and this is a part of the order of nature. The Johnsons hunt elephants and other big game not to kill but to photograph. They do not need the big animals for food. The morality of killing “big game” is questioned, at least by implication, by the attitude of these photographers who kill only in self-defence.

Reading Skills

The following skills are given specific attention:

1. Discovering the plan of a story
2. Making a summary
3. Studying effective methods of comparison and description
4. Understanding vivid and picturesque language

NANOOK, THE POLAR BEAR

Background Notes

This is a story from *Top of the World* by Alice Crew Gall and Fleming Crew, a brother-and-sister team of popular writers of animal stories for children. The authors have been careful to check facts with scientists or naturalists. Their animals are convincing and true to life as well as delightfully interesting.

Preparation for Reading

Most Grade 6 children are familiar with the appearance of the polar bear from seeing him at the zoo or in pictures. Lead up to the lesson with a brief discussion of the appearance, habits, food, and native haunts of the bear. On page 237 the children will find the setting of the story given, and they might locate it on the map before reading the story.

New Words

- p. 237—Nanook, Polar, Arctic, Auks, Buntings, Etah*
- p. 238—irregular, extended, prying, centuries, uneasiness*
- p. 239—investigated*
- p. 240—angekok, reverence*
- p. 241—meshes, exploits, Merktoshar, sledge, rations*
- p. 242—musk, mode*
- p. 243—encounter, Ikwah, vicinity*
- p. 244—Muktah*
- p. 246—hummocks, blurred*
- p. 247—veins*
- p. 248—refuge, pursuers*

Reading and Discussion

This is an interesting story, with well constructed plot, good characterization, and excitement mounting to a satisfactory, though unexpected, ending. A point to be brought out is that the livelihood of the Eskimo depends on his success as a hunter. Although

Merktoshar loved the hunt, and loved hunting polar bears in particular, he did not kill for sport, but from necessity. A successful hunt meant food for his family and his dogs, as well as a bearskin rug for his igloo or his sledge. Too many unsuccessful hunts, as this one turned out to be, could mean starvation.

Attention should be directed to two features of the story-telling—(a) the author's method of making the Arctic seem real; (b) the planning of the story.

(a) Realism

The story presents a most realistic picture of the Arctic. One can almost feel the cold, see the "cliffs . . . bare and massive against the sky", hear the "crackling of the frost" and the faraway barking of the dogs. Have the children look for all the expressions that help to build up this feeling of cold, bleakness, and loneliness.

(b) Discovering the Plan

The story is divided into three main parts. Part I introduces Nanook and somehow enlists our sympathy on his behalf. Part II describes the scene between Merktoshar and Ikwah. Part III tells of the chase with its dramatic climax. The selection provides a good exercise for stating the topic of a paragraph in a single short sentence or phrase. The class might be divided into three groups, each group being assigned one section of the story. Each child in a group might then write in order the topics of the paragraphs in the section he is dealing with. These could be compared and the best ones chosen to be written on the blackboard.

Suggestions for paragraph headings:

SECTION I

Para 1—The last days of October

Para 2—Nanook's feast

Para 3—How Nanook came to be near Etah

Paras 4 & 5—Familiar sounds

Para 6—Nanook hears dogs

Para 7—Why Nanook fears dogs

Paras 8 & 9—Nanook listens and investigates

Paras 10 & 11—Nanook looks at the shore

Para 12—Nanook discovers presence of men

The other two sections may be treated similarly, and a complete outline of the story arranged.

Related Activities

(a) Visit to Zoo . . . Where this is possible, the class might be taken to a zoo for the purpose of observing the polar bears.

(b) Study of Eskimos . . . Their appearance, clothing, habits, food, houses, and methods of hunting. If this lesson is studied in winter, and there is enough snow, the children might enjoy building an igloo, after studying carefully the method the Eskimos use.

(c) Further Reading . . .

Gall and Crew: *Top of the World*—Oxford

(d) Viewing Films . . .

Arctic Thrills—a film record of a sailing trip through Davis Strait to Baffin Bay with many pictures of Greenland seals, and an exciting polar bear hunt.

Quebec to Baffinland (silent)—a pictorial record of the Canadian Government Arctic Expedition of 1922, with a polar bear hunt, a seal hunt, and pictures of Eskimos.

Arctic Borderlands in Winter (colour)—The scene is northern Manitoba near Fort Churchill.

Consult Visual Education Catalogue of the Department of Education.

THE FLITTERMOUSE

Background Notes

This story is from *More Wild Folk*, a sequel to *Wild Folk* by Samuel Scoville, Jr. Mr. Scoville tells fascinating stories of animals which he gleaned from first-hand experience out of doors.

Preparation for Reading

This story should help to dispel the unreasoning fear and dread of bats which some people have and which they communicate to their children. The teacher can do much to lessen this fear. Ask the children if they have ever seen bats flying about in the evening. If there are any expressions of fear or disgust ask casually for reasons. It should be shown that bats are quite harmless, not at all repulsive, and as this story shows, are fine, clean, delicately made creatures with great powers of speed and endurance.

Tell the class that this is the story of a young bat and his adventures, and proceed with the reading.

A glance at the list of new words shows the new vocabulary to be fairly extensive. Many of the sentences are quite long. If the teacher feels that any of the new words (e. g. *sphinx* or *aeronaut*) are too difficult for the meaning to be inferred during the silent reading, she might teach them beforehand.

New Words

p. 253—*flittermouse, unbreakable, triple*

p. 254—*zigzagged, huntress*

p. 255—*hovered, breadth, snipped, hull, mottled, sphinx, defy, pursuit*

p. 256—*instantaneous, blind, flayed, hoary, snub*

p. 257—*bathing, tidbits*

p. 258—*instinctively, aeronaut, convoy*

p. 259—*flirting, shampoo, cleanliness, godliness, parasites*

p. 260—*blotched, apricot*

p. 261—*Squire, Darby, hobgoblin, caressed*

p. 263—locusts, tawny, automatically, baffled

p. 264—falcons

p. 265—fatal, lag, sapphire

Reading and Discussion

After silent reading the class might spend a considerable time on this selection, as it is well worth detailed study and careful reading. If possible have a picture, or pictures of various types of bats. The illustrations in the book are helpful, the first one showing the two bats hanging head downwards asleep in the oak tree and one, presumably the mother bat of the story, in full flight.

There is a wealth of natural history presented in this story. For instance notice that it tells of the bat sleeping 22 hours out of 24, also it tells that five "clans" of bats took their "shifts" at hunting during the hours from dusk to sunrise. Have the children work out the approximate hours of these "shifts" with the kind of bats taking part, their appearance and characteristics, and what they hunt, where this is mentioned.

Time	Clan	Characteristics	What They Hunt

The second section deals with our particular baby bat. This baby has personality—independence, courage, natural fear of danger, adaptability, and joy of life.

"Cleanliness next to godliness" (p. 259). This is an oft-heard quotation from a sermon of John Wesley. The scrupulous cleanliness of this animal adds to its attractiveness and will help to dispel the feeling of repulsion referred to above.

"Early he found what happens to little bats who do not mind their mothers" (p. 260). Compare the way in which he found this out to other similar experiences in animal stories read by the class (e. g. *Raggylug* in *Over Land and Sea*).

"It was too much for Billy's soft heart" (p. 261). How different would it have been, both for Billy and for our bat, if he had not done this kind deed?

How did his great skill in flying save him in his adventure with the fish? The adventure with the weasel happened in August. How old then was our bat? (He was born in June.) Which of his skills saved him this time?

On the flight south some idea of the speed of the bats and length of the flight may be gathered from details given incidentally in the story. The flight began in Seven Mountains in northern New York State and ended in the Bermudas. The bats flew all one night, all the next day ("they flew the sun out of the sky") all the next night ("they watched the moon rise and set") and the flight ended at sunrise. The duck hawk has a speed of over two miles a minute. Yet at one point the bats outflew him.

Effective Methods of Comparison and Description

To make their meaning clearer and more forceful, authors make use of two forms of comparison—the *simile* and the *metaphor*.

- Simile: John fought like a lion.
 John was as brave as a lion.
- Metaphor: John was a lion in the fight.

(a) Use of Simile

This selection is rich in simile. If this term has not been taught this is a good opportunity to teach it. Have the pupils go through the

selection to pick out the many expressive examples of simile contained in it.

p. 253—like the queen she was; sharp and fine as needles

p. 255—like the hull of a racing plane; like heat lightning; as if joined together by some invisible cord

p. 256—like some dead leaf

p. 257—like crumbs of glass; like a winged mouse

p. 258—as a frightened child might wring his hands

p. 259—like ruddy gold

p. 260—big as a bird; like a bullet

p. 261—like some sharp arrow of sound; like a great red-gold moth; like flame in the star-shine

p. 262—bent like a bow

p. 263—like a red coal through the haze; silent as a shadow; like that of a snake; dropped like a stone

p. 264—like a round shield of raw gold

p. 265—like a huge pearl set in sapphire

(b) Variety

To avoid too frequent repetition of the words, "the bat", the author has been ingenious in using many and varied terms to describe both mother and baby bat. Have the children discover these. Draw attention to their apt descriptive qualities—

p. 253—prince of the air; swallows of the night; princeling

p. 254—a passenger; the red huntress

p. 255—its pursuer

p. 256—the red queen

p. 257—the red battling; the little acrobat

p. 258—the little aeronaut

p. 261—captive; the latter; her child

p. 262—the winged creature; the flame-red flyer

p. 263—the sleeper

p. 264—the young prince

p. 265—her wooer

(c) Words Suggesting Colour

Have the pupils note the colours and words suggesting colour used in the story. The following all occur; copper-red, yellow, red, brown, green, old-rose, peacock-green, pink, velvety black, frosted with silver, ruddy gold, pansy-violet, honey-brown, apricot, rose, glints of orange, red-gold, golden, crimson, flame-red, tawny, aflame, glinting, gleaming, raw gold, tawny gold, grey crawling sea, pearl, sapphire.

(d) Picturesque Phrases

Discuss meanings of the following expressions:

- p. 253—the 'flittermouse' of our forefathers; swifts still hawking in the sky*
p. 255—the moth did a falling leaf spin
p. 256—so exactly did its colours blend with those of the leaves (Explain camouflage.)
p. 257—no longer be tied to his mother's apron strings; learned his way into the kingdom of the air
p. 258—convoy him back (How did she probably convoy him?)
p. 259—he acquired all the habits of his race; that hard school of life and death
q. 261—hobgoblin face (Refer to description bottom of page 256—*great ears, deep-set eyes . . . etc.*)
p. 262—the sword fell again
p. 263—the blood-lust of his kind
p. 264—high above the range of human ears (Refer to dog-whistles too high-pitched for us to hear, but which are perfectly audible to dogs.)

Related Activities

(a) Writing a Story . . . "Little do we safe and sheltered tame folk realize what a threat of sudden death hangs over the lives of our lesser brethren" (p. 262). Taking this sentence as a topic or introduction

have the pupils write a story, either one they remember having read, or an original one, to illustrate it.

(b) Listening to Records . . . *Die Fledermaus* by Johann Strauss (See Victor catalogue.)

(c) Further Reading . . .

Scoville, Samuel: *Wild Folk; More Wild Folk*—Little, Brown

HUNTING WITH A CAMERA

Background Notes

This selection is taken from the book *I Married Adventure* written by Osa Johnson. It was published in 1940 after the death of her husband, Martin Johnson, in an aeroplane crash near Los Angeles, in which she was critically injured. Martin and Osa Johnson were natives of Kansas and were married when Martin was a young amateur photographer with a taste for travel and adventure, and Osa a sixteen-year-old school girl. The major part of their life together was spent in making trips to and from Africa in order to photograph the wild animals there. They thus developed a great fondness and feeling of understanding for these big beasts and never killed them unless in self-defense or for necessary food (with the exception of the hyena which they killed on sight). They obtained priceless photographs of animals in their native surroundings, sometimes at great danger to themselves. They also brought back to America many articles of interest from jungles and native villages. Some of these are to be seen in the American Museum of Natural History, New York.

The Johnsons present a refreshing contrast to the usual run of big-game hunters. Some of these hunters, according to press notices seen occasionally, take delight in killing only for the sake of killing. In this respect they differ from the Eskimo, Merktoshar, (*Nanook, the Polar Bear*) who hunted for his living. Osa and Martin Johnson respected the elephant, the lion, and their kind, and sought only to make records of their habits and surroundings in order that the Western World might learn more about them.

Preparation for Reading

Enough of the information given in Background Notes may be told to the class to give them an introduction to this story. The book as a whole is far beyond Grade 6 reading interest, but this excerpt has been adapted so as to present little difficulty. These adventures took place between Nairobi and the Abyssinian border of Kenya in East

Africa. This may be pointed out on the map. The Johnsons were looking for a lake someone had told them about—a beautiful uncharted lake where there were many elephants. At the village of Marsabit on the edge of the Kaisoot Desert they found Boculy who became their guide.

New Words

- p. 266—Boculy, wizened, negro, lop-sided, engaged, totally, disfigurement, inclined*
p. 267—uncharted, Kaisoot, minimum, translated,
p. 268—prevailed
p. 269—cleft, extinct, lava, egrets, flimsy
p. 270—record, film
p. 271—cranked, Jumbo
p. 272—Osa, nightmarish, immovable, methodically, virgin, orderliness
p. 273—prehistoric, survivors, crater, heron
p. 274—ranks, Abyssinian, fulfilment
p. 275—negative, affirmative, import
p. 276—philosophically, endeared, dignified, intelligent
p. 277—leeward, migrations
p. 278—quench, investigation, satisfactory, squirt, discipline
p. 279—dismissed
p. 280—reactions, identify, mammoth, stockade
p. 281—destruction, marksmanship, vulnerable, association, atmosphere
p. 282—veldt
p. 283—recollection

Reading and Discussion

In paragraph 1, p. 266, discuss the statement “Boculy . . . had a wisdom concerning elephants, that went far beyond mere knowledge.” (What is the difference between wisdom and knowledge—as applied to elephants?)

Why did Boculy look vague and pretend not to understand whenever the lake was mentioned?—p. 267, paragraph 1. (Answer given on p. 268, paragraph 3.)

What is wrong with the statement "it sloped up into steep wooded banks" (top of p. 269)? (Lakes do not slope up; they are level.) How could that be better expressed? ("Steep wooded banks sloped down to the lake.")

"It lay in the centre of an extinct volcano." Be sure children understand meaning of this. Compare with recent finding of a lake in Ungava in northwestern Quebec, and the reasons why scientists think that it is not a volcanic lake, but meteoric in origin.

Much of this story is devoted to telling of Boculy's cleverness. Have the children tell all the astonishing things Boculy could do which so impressed the Johnsons and made him a valuable guide.

Part IV describes some of the habits of elephants. The following questions might be asked after reading this section:

(1) Tell of incidents which show that elephants are "intelligent parents".

(2) Which incident shows that "they have their own leaders and wait upon their decisions"?

(3) What evidence was there that a single elephant without help of leader or herd was intelligent enough to take care of himself?

(4) What incident shows that they are persistent and fearless in their search for food?

(5) The Johnsons shot only one elephant. What was the reason for that shooting?

(6) How does this story make you feel about elephants?

Related Activities

(a) Viewing Films . . .

The film libraries of all Provincial Departments of Education contain excellent films of "big game"—lions, tigers, elephants and other animals of tropical and sub-tropical Africa. Consult Visual Education Catalogue of Department of Education. The following films are especially recommended:

Wild Elephant Round-Up—Twenty natives and one white man stalk a herd of eight hundred elephants.

Elephants—An elephant farm where the animals are trained for the circus.

Native Africa—Shows native customs and wild animal life in the Congo region. A sequence showing a lion training her cub is included.

Canoe Trails Through Mooseland—Hunting with a camera in the forests of Eastern Canada. Close-ups of moose, deer, muskrat, and beaver.

(b) Further Reading . . .

Green, Fitzhugh: *Martin Johnson, Lion Hunter*—Putnam

TEACHER'S NOTES ON THE UNIT

TEACHER'S NOTES ON THE UNIT

Other Days, Other Ways

In each of the Readers of the Highroads Series, *Riding with the Sun*, *Over Land and Sea*, and *On the Beam*, one unit is devoted to old tales.

Of the old tales contained in this unit, one, *The Boy Marco*, is set in thirteenth century Venice; *The Sword in the Stone* is set in ancient Britain; and the third, *Adam and the Robbers*, in England at the time of Edward the First.

Children at the Grade 6 level can probably assimilate fragments of historical background through the media of story and drama better than in any other way. Later in their school life, when these periods are studied in more detail from a historical standpoint, these old tales, even though legendary or fictitious, will be retained to give colour and reality to the more prosaic facts.

The Unit aims to present characters of long ago as real people, with much the same feelings and reactions as our own in spite of difference of ideas, habits, and surroundings. Any child who enacts a part in the play, *The Boy Marco*, will approach this period in his study of history with a keen interest and a feeling of reality. If the characters in *The Sword in the Stone* seem less real it is because of the unusualness of the style and the poetic license which permits the inclusion of wizardry and magic.

THE BOY MARCO

Background Notes

Harry R. Farmer, who wrote *The Boy Marco*, was the foreign editor of *The Toronto Globe*. A friend of Mr. Farmer was a teacher in a small Ontario town. Mr. Farmer wrote this play for her pupils to act at a school concert. So far as the editors know the play has not been acted since, and certainly this is the first time it has appeared in print.

The story of Marco Polo's travels and adventures in Asia is well known to most children by the time they reach Grade 6. Little is known of his boyhood. The play attempts to give "an idea of social conditions in Venice at the period, ideas on various subjects which prevailed, the manner in which wealthy Venice disported itself"; and it tells of the dramatic return from their first Asiatic journey of Marco's father and uncle.

New Words

- p. 285—Venice, disported, exaggerated, Adriatic, historical, tournaments, Doge, imitation, jewellery, crepe, rosettes, materials*
- p. 286—Venetian, Pietro, relative, Antonina, Anselmo*
- p. 287—gondolas*
- p. 288—goldsmith, curtsey*
- p. 289—ceremony*
- p. 290—entice, Angelo, chaplain, Greeks*
- p. 292—Matteo*
- p. 293—quay*
- p. 294—barges, admirals*
- p. 295—patriarchs, clergy, per Baccho, lagoons, token, perpetual*
- p. 297—Maffeo, Nicollo*
- p. 298—jousting, acrobatics*
- p. 299—Sandro, compete, pyramids, Gracchi*
- p. 300—gondoliers, galleys, victorious*
- p. 301—veterans, crusades, Saracens*

Reading and Acting the Play

There are two desired outcomes to be kept in mind in dealing with a children's play. One is that the children should learn to read drama with pleasure, picturing for themselves the characters in action. It is even more important that the boys and girls should have an opportunity to impersonate the characters before an audience.

This play should be studied with a view to its presentation.

The teacher will find it profitable to refer to notes for *The King's Invention* in the *Teacher's Guide to Over Land and Sea* for suggestions regarding the study of characters in a play, atmosphere, proper placing of emphasis in speaking, movement on the stage, etc.

(a) Characters

MARCO is the leading character. He is very sure of himself and does most of the talking. Ask the pupils to find evidence that Marco is:

- (i) a leader—(organizes and trains the boys and girls for the carnival procession; speaks with authority to the servant; the other children seem to look up to him);
- (ii) proud of his city;
- (iii) well-informed—(knows a great deal about Venice; can read; knows about elephants and camels);
- (iv) credulous—(believes the earth is flat);
- (v) good-mannered—(greeting of Antonina and introduction to Pietro).

ANTONINA is the second character of importance. She is:

- (i) good-mannered—(curtsies to Marco and Pietro);
- (ii) sympathetic—(asks about Marco's father; reminds Anselmo of the death of Marco's mother);
- (iii) helpful—(helps Marco to drill the boys and girls);
- (iv) credulous—(believes the earth is flat; believes there are men with tails who eat human beings);
- (v) devoted to Marco.

SERVANT is:

- (i) well-trained;
- (ii) annoyed by arrival of the boys and girls;
- (iii) excitable.

(b) Atmosphere

Have pupils make lists of:

- (i) ways in which Venice differed from a modern city;
- (ii) strange ideas—(bathing dangerous; earth is flat; belief in evil spirits and men with tails; “we know everything”; “if it’s written in books it must be true”);
- (iii) class distinctions—(Marco as the son of a noble would be on the state barge).

(c) Action

The chief interest in this play is in the dialogue, which reveals customs, ideas, and beliefs that seem strange to the audience, rather than in plot or action. The plot consists of the unexpected return of Marco’s father and uncle. The action is slight consisting mainly of:

- (i) various “entrances” and “exits” of servant;
- (ii) Marco and Pietro rise and bow to greet Antonina; the latter curtsies; (This action must be practised. Notice that stage directions do not indicate whether Antonina sits, stands, or moves about. The director of the play must decide this, remembering that she must not just stand like a wooden fixture, nor get between audience and any speaker.)
- (iii) entrance of the boys and girls and their arrangement on the stage;
- (iv) excited entrance of Anselmo;
- (v) excited entrance of maid at end of play.

(d) Mood, Inflection, Emphasis, Tone of Voice, Rate of Speaking

Before beginning to rehearse the actors in their lines, the teacher would find it useful to make an analysis of each speech to decide how it should be spoken. (See *Teacher’s Guide to Over Land and Sea*, p. 13, note entitled *Audience Reading*.)

(e) Selection of Actors and Production

When planning to produce the play, children who volunteer for the various parts should be allowed to try out for those parts (using their readers). The class should vote to select the child best suited for each part. The voting might be by ballot, the voters writing on the ballot a reason for their choice in each case. The teacher might summarize the reasons and discuss their validity.

The length of this play may be an obstacle to its production. If it must be shortened omit pages 298, 299, 300, and 301 to and including Pietro's speech, "I'm glad I came in time for the carnival".

Related Activities

(a) Discussion . . . The play reveals that the Venetians held many ideas which time has proven false, or which at least we have discarded.

A girl could not go about alone (p. 288).

Travelling is a slow business (p. 289).

The world is flat. Water could not stay on the sides of a sphere (p. 290).

Evil spirits entice travellers away, and men with tails feed on human beings (p. 290).

Bathing is bad for the health (p. 291).

Girls and workers' children need not learn to read (p. 292).

"If it's written down in books it must be true" (p. 292).

To talk of bad news is unlucky (p. 293).

Discuss the reasons why these beliefs were held, what probably caused people to hold them. What is believed about these things now?

Do we hold any beliefs now that may not be held a hundred years from now?

(b) Producing the Play . . . (See notes above.)

(c) Further Reading . . . The story of Marco Polo's travels may be found in various histories and textbooks in Social Studies to be found in most Grade 6 classrooms.

ADAM AND THE ROBBERS

Background Notes

Elizabeth Janet Gray, the author of this selection, received the Newbery Award in 1943 for the book, *Adam of the Road*, from which the story is taken. (Another part of the same book is included in *Over Land and Sea* of this series under the title, *Adam and Nick*, and the teacher is referred to the notes on this story in the *Teacher's Guide*.)

The author is at present (May 1950) in Japan in the capacity of teacher of the Crown Prince. Her book has been translated into Japanese and a selection included in a Japanese language textbook for Junior High School.

Elizabeth Gray is an accurate historian, and a great believer in the value of an understanding of the past. In her Newbery Award speech, which she called "History is People", she said, "I hoped that it (*Adam of the Road*) might suggest to the children who read it that people in the olden days were as real as we are," and again, "A sense of history helps us to understand the present and plan the future . . . It gives us a profound sense of being part of a long chain of life that went on years before us and will go on years after us, with customs and events differing in many ways, but man's problems and aspirations, his griefs and joys, remaining substantially the same."

From the stories of Robin Hood the pupils may have gained some idea of forest life in early England. But those tales sometimes leave an erroneous impression that men were free to wander through the forests as they chose. Children forget that Robin was considered a transgressor of the law and that he was in daily peril of losing his life. The King's forests were awesome places where none might hunt except by royal consent. Forest courts, quite apart from ordinary law courts, existed to try anyone who infringed upon the King's right to wild life or forest tree.

In this story, the King makes no attempt to keep the law of the land which stated that, to protect travellers from sudden attack by thieves or animals, trees must be cut back two hundred feet on either side of the road. Kings cared little in those days, it seems, for the safety of

ordinary people, and often acted with little regard for law. Consequently the lives of travellers were frequently endangered, as happened in this tale.

After reading this selection, most children will want to know whether or not Adam found his harp again. He found it under a table. It was scratched at one corner but the strings were undamaged.

Preparation for Reading

Adam Quartermayne, son of Roger the Minstrel, was travelling from place to place in England with his father. Unfortunately the two were separated. During his search for his father, Adam had many adventures. Using the illustrations, have the children speculate as to the course this particular adventure followed. The children might then read the selection silently to discover how closely their surmises coincide with the story. If the children have already read the story, which many may have done, have them reread it silently, to refresh their memories, for the purpose of class discussion.

New Words

p. 304—Daun, sunspotched

p. 305—decreed, zinging, armorial, surcoat, leopard, helm, pommel

p. 306—lance, menacingly, yeomen, visor, outrage, Giles, Winchester yanked

p. 307—lunged, topple

p. 310—perspiration, scabbard

p. 311—determination, sheriff, bailiff, chapmen, dialect

p. 312—hesitantly, Gurdon

p. 313—tizzy, bracken, tarried

p. 314—franklin, boon, villein

p. 315—usher, eventually, conferring, reeve, tally

p. 316—Rideware, rampant, hauberk, blazoned

p. 317—palfrey

p. 318—stirrups, ambush

p. 319—sparser, moat, siege, stagnant, scummy

p. 320—postern, impressive, intrusion, disdainful

p. 321—wares, gagged

p. 323—departure

Special Words

p. 304—fallow deer—pale brown deer

p. 305—helm—helmet

armorial bearings—crest on armour

pommel—handle of sword

p. 306—squire—a young man in training for knighthood (see also

p. 316 “squire of the body”, “squire of the stable”)

yeoman—see glossary

p. 311—sheriff—chief enforcement officer

bailiff—assistant to sheriff

chapman—see glossary

p. 313—ticks—insect parasites preying on sheep

p. 314—franklin—free landowner, not of noble birth

‘boon work’—could be ‘bounden work’, which villein was bound to give to his master or ‘gift work’, which must be given.

villein—see glossary

p. 315—porter—door keeper

usher—man who took one from door to someone inside

steward—manager of the estate

p. 316—charge—device, crest

(The teacher is referred to Background Notes to *How Cedric Became a Knight* on p. 155 of *Teacher’s Guide to Riding With the Sun* for information regarding knighthood in feudal times.)

Reading and Discussion

(a) Informal Debate

When the children have read the story, a discussion of the differences between life in those days and life to-day would be in order. The children might take sides in an informal debate “Resolved that life in Adam Quartermayne’s time was more fun than it is to-day”. They would have to refer to the text for their points.

- (a) You could buy more with less money.
- (b) There was more likelihood of exciting adventure.
- (c) Knights and squires rode through the land.
- (d) People lived in manor houses and castles.
- (e) The women had gowns of velvet and silk.

The teacher would need to be ready to help the negative side discover their points.

- (a) Money was scarce, few people had any, most of the population were servants to the few.
- (b) Danger was everywhere and for protection uncomfortable measures had to be taken, such as wearing heavy armour and coats of mail.
- (c) For every knight, there were hundreds of villeins, so that one's chances of being of the nobility, had one lived then, would have been slim.
- (d) Most people lived in small houses which were owned by someone else. Even the large homes had muddy courtyards outside and dirty rushes within. (If the children have never before heard of rushes on the floor, they will be greatly intrigued to learn that these were a health measure. Chicken and meat bones were thrown to the floor during meals. The rushes could be swept out each day and fresh ones scattered around in order to keep the hall 'clean'!)
- (e) Few women could afford gowns of silk and velvet. Most of the women were busy from early morning until late at night.

The above points do not exhaust the possibilities in the story. How much time should be spent on such a discussion, will depend upon the interest of the readers. However, no class should leave the story without an understanding of the advances in social living that have taken place through the centuries.

(b) Audience Reading

There are many paragraphs in this selection which children would enjoy reading aloud. Some of them are outstanding because of the cleverness with which they portray quick action, e.g., page 305,

beginning line 6; page 307, beginning line 18; page 308, beginning line 3. Some of them are remarkable for the beauty of the words chosen to describe sight and sound, e.g., page 304, beginning line 16; page 313, beginning line 16; page 315, beginning line 7. There is also one priceless bit of conversation, that between the two Adams, bailiff and boy.

Individual children should be allowed to choose the paragraph or section which they wish to read to the class, telling why that particular part appealed to them. If some important detail has been overlooked by a child, the teacher should bring this to the attention of the class after accepting, at its full value, the child's contribution. For example, in the first action paragraph mentioned above, the value of words such as "zinging", "quivering", "plunged", and "crashing" should be touched upon. In the descriptive paragraphs listed, many children can appreciate the way in which the author's combination of sounds heard with sights seen intensifies the total effect. Clever bits of writing such as that which tells the thoughts of the characters by saying, "the eyes of everybody almost unwillingly turned to the two pack horses", and that which describes action in the words, "thinking with his feet and hands, with his knees and elbows", deserve mention.

There is so much that is of literary excellence in this selection that it would be quite possible for a teacher to labour its points too much. For that reason, the wise teacher will assure himself of the interest of the group before using the selection in any greater detail than has been described above.

Related Activities

(a) Further Reading . . .

Gibson, Katharine: *Jock's Castle*—Longmans

Gray, Elizabeth Janet: *Adam of the Road*—Macmillan

Pyle, Howard: *Men of Iron*—Harper

(b) **Sand Table Lay Out . . .** Medieval village, manor house, with lands and forest. Consult Encyclopaedia.

(c) Work Book . . .

THE SWORD IN THE STONE

Background Notes

"The Arthurian Legend" is the term used to designate the vast amount of material that accumulated, during the Middle Ages, regarding the ancient British legendary hero, King Arthur. The legend is generally conceded to have no historical foundation but to be based chiefly on Celtic mythology.

Arthur is said to be the son of King Uther Pendragon. He was secretly taken away at the time of his birth by Merlin, the court magician, and placed with a foster father, Sir Ector, who knew nothing of his ward's royal lineage.

New Words

p. 324—Ector, Merlin, Uther, barons, multitudes, wizard, peril, Saxons, adventurous, Brice, archbishop, Canterbury

p. 326—renown, proclamation, witness

p. 327—pavilion

p. 328—steadfastly, homage, sovereign

p. 329—vast, infancy, lament

p. 330—dispute, pacify

p. 331—contrived, accord, pomp, oath

Reading and Discussion

The style of this selection is quaint and unusual (indeed one reason for including this version of the story in *On the Beam* was to provide experience in reading this type of material with its flavour of old English) but the load of new vocabulary is light, and the story easy to follow.

Call attention to the quaint expressions, *knew not of his father, Merlin had so dealt, Wherefore it befell* (p. 324). Ask the pupils to find other such phrases and express their meaning in ordinary language.

What incidents show the difference in the characters of Sir Key and Arthur?

How did Arthur show his nobility and kindness when Sir Ector and Sir Key kneel to do him homage?

Why were the lords and barons so reluctant to accept Arthur as king?

How long a time elapsed before the sword was pulled out of the stone by Arthur? (A week—Christmas Eve to New Year's Eve.)

How long was it before the lords and barons accepted Arthur? (New Year's Eve to June 1.)

Related Activities

Further Reading . . .

Colum, Padraic (ed): *Island of the Mighty* (the hero stories of Celtic Britain retold from the Mabinogian)—Macmillan

Lanier, Sidney (ed): *Knightly Legends of Wales or The Boy's Mabinogian*—Scribner

MacLeod, Mary: *Book of King Arthur and His Noble Knights*—Lippincott

Pyle, Howard: *Story of King Arthur and His Knights; Story of Sir Launcelot and His Companions; Story of the Champions of the Round Table; Story of the Grail and the Passing of Arthur*—Scribner

TEACHER'S NOTES ON THE UNIT

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Singing Words

In an earlier portion of the Guide (see *Developing Appreciation for Poetry*, page xi) five activities are recommended for the development of appreciation for poetry:

- (a) listening to poetry read by the teacher;
- (b) study of poems presented in the Reader;
- (c) independent reading of poetry and verse of all types;
- (d) audience reading and verse speaking;
- (e) verse making.

These five elements comprise a programme which may be used in all grades of the school.

Unit 8 of *On the Beam—Singing Words*—is made up entirely of poetry. The poems contained in the Unit vary widely in form, content, and difficulty. There is a range of form from the simple couplets of William Blake's *Three Things to Remember*, to the long narrative of Robert Nathan's *Dunkirk*. The conceptual content extends from the nursery-rhyme simplicity of *The Courtship and Marriage of Cock Robin and Jenny Wren* to John Gillespie Magee's difficult sonnet, *High Flight*. The teacher will find a wide range of reading ability among the pupils of a Grade 6 class. The variations in the range of appreciative power will be no less marked.

Poetry is written to be spoken and heard and the treatment of the poems should be directed towards their eventual oral reading by the pupils. The oral treatment of the poem should be proceeded to as directly as possible. Enough explanation should be given to clear up difficulties and to clarify ideas that may be obscure but detailed dissection is not required.

When a poem has been studied and read it should not be regarded as finished. Frequent rereading of the poems that the children enjoy should be provided for.

The notes in the Guide suggest, in some cases, that the teacher should read the poem aloud before the children begin their study. This should not be considered in any sense a hard and fast rule. The teacher,

knowing his pupils, should decide whether he should begin the study by his own oral reading or whether the reading should be done by a pupil or pupils after an opportunity for silent reading has been provided.

An excellent discussion of the use of poetry in the elementary school is to be found in Part 2 (pp. 32-198) of *Children and Books* by May Hill Arbuthnot—(Gage, Toronto), and every teacher who is interested in increasing the power of his pupils to appreciate poetry will find it informative and stimulating. There is a good chapter dealing with Verse Choirs.

Collecting Favourite Quotations . . . The suggestion is made that each pupil be encouraged to keep a book in which he can record favourite lines or longer extracts from poems he particularly enjoys. This collection might form a source of material for memorization. The selection of poetry for memorization is a personal thing. The pupils should be encouraged to "store their minds" with lines, couplets, stanzas, and whole poems which they enjoy. The choice should be made by the pupil.

Library List

Barrows, Marjorie: *Two Hundred Best Poems for Boys and Girls*—Grosset
Brewton, John E.: *Under the Tent of the Sky; Gaily We Parade*—
Macmillan

Brown, Beatrice C.: *Jonathan Bing and Other Verses*—Oxford

De La Mare, Walter: *Come Hither*—KnopfDietrick et al: *Merry Ballads of Robin Hood*—Macmillan

Hadfield, E. C. R.: *A Book of Animal Verse*—Oxford

Hubbard and Babbitt: *The Golden Flute*—Day

Huber, M. B.: *Story and Verse for Children*—Macmillan

Huffard, Carlisle and Ferris: *My Poetry Book*—Winston

Lear, Edward: *The Complete Nonsense Book*—Dodd

Mackay, Isabel Ecclestone: *The Shining Ship*

Richards, Laura E.: *Merry-go-round*—Appleton; *Tirra-Lirra*; *Rhymes Old and New*—Little, Brown

Sechrist, Elizabeth H.: *One Thousand Poems for Children*—Macrae-Smith

Stevenson, B. E.: *The Home Book of Verse for Young Folks*—Holt

Stevenson, Robert L.: *A Child's Garden of Verses*—Scribner

Stokes, Anne: *The Open Door to Poetry*—Scribner

Thompson, Blanche: *Silver Pennies; More Silver Pennies*—Macmillan

Untermeyer, Louis: *Rainbow in the Sky; This Singing World for Younger Children*—Harcourt

HOW DOTH THE LITTLE BUSY BEE

This little children's classic was written more than two hundred years ago by Isaac Watts a famous preacher and writer of hymns.

New Words

p. 333—doth, cell, Satan

Reading the Poem

Why is the word *shining* used to describe *hour*? Suggest some "works of labour, and of skill". What mischief might Satan find for us to do if we are idle?

Proceed to oral reading of the poem as soon as difficulties are explained.

Finding the Plan of a Poem

Ask how much of the poem is about the bee and how much about us. (It will be noted that two stanzas are about bees and two stanzas about children.) Have the pupils make a list of the things the bee does, and in a parallel column list the things we should do to keep from idleness.

Related Activities

(a) **Memorization** . . . Some pupils may wish to memorize the poem. The two lines:

"For Satan finds some mischief still
For idle hands to do,"

have been learned by so many generations of children that they have become famous. These lines may be memorized. Suggest their inclusion in the book of quotations referred to on p. 120.

(b) **Further Reading** . . . Suggest a rereading of *The Little Brown Bees of Ballyvourney* (pp. 214-223). Look for children's hymns in hymn books. Select one or two to learn to sing. Examine other children's hymns to see if pupils can find the "plan" followed.

THE SPIDER AND THE FLY

New Words

p. 334—soaring

p. 335—gauzy

p. 336—subtle, aloft

It is suggested that the teacher use the illustration at the top of page 335 to teach these four new words. Following questions about the picture to develop the meanings of these words a sentence composed by teacher and pupils might be written on the blackboard, e.g.—“The silly Fly is *soaring* (flying) *aloft* (high up) on its *gauzy* (very thin, like gauze) wings near the *subtle* (tricky) web of the Spider”.

Reading the Poem

Have pupils read the poem silently to find out how the Spider manages to capture the Fly.

Choose two children to read the first two pages orally, one to read the lines in which the Spider speaks and the other to read the words of the Fly. The child who reads the words of the Spider should try to use a smooth, coaxing tone. This effect can be achieved in a line such as:

“Sweet creature!” said the Spider, “You’re witty and you’re wise”, by prolonging the “ee” sound in “sweet” and in “creature”, and by emphasizing the words “witty” and “wise”.

Other members of the class find the *flattering* words and the *promises* used by the Spider to attract the Fly to his web. These are many and finding them will provide sufficient study of this section of the poem.

Have a child read orally each of the remaining verses. The following questions are suggested:

Why do you suppose the Spider knew the Fly would return?

Why was the web “subtle”?

In his last speech to the Fly does the Spider give her true praise or false flattery?

What thoughts filled the Fly’s mind and put her off guard so that the Spider was able to catch her?

Related Activities

(a) **Recognizing Flattery . . .** The Spider uses two different means to attract the Fly; he offers her comforts and he flatters her with sweet words. Children may list as many of each as they can find using the words of the poem.

Comforts

the prettiest little parlour
curious things to show
my little bed
pretty curtains

Flattery

you must be weary, dear
I'll snugly tuck you in
warm affection
sweet creature

(b) **Writing a Play . . .** Have pupils write the dialogue in drama form, including stage directions. The verse form of the poem might be changed to prose where necessary. The play might then be acted for the class.

(c) **Collecting Quotations . . .** Pupils might choose the lines which appeal most and each one write in his collection of quotations those he wishes to learn. The opening line is well known and many others will appeal to the children.

(d) **Reading at Home . . .** Children might care to take home their readers and read this story to parents or to younger brothers and sisters. It is very important that children be given opportunities to read poetry aloud. This poem has been learned by most of their parents and grandparents and would, therefore, likely meet with an enthusiastic response in the homes.

(e) **Original Composition . . .** Pupils may think of some occasion when someone has tried by flattery to coax them to do something wrong or unwise. Suggest that they write the story. Some pupils may care to invent a story to be written and read to the class.

WHEN MOTHER READS ALOUD

Preparation for Reading

Have the children recall and tell what books or stories have been read aloud to them in school, at Sunday School, and especially at home by parents. Let the class suggest some books which might be read aloud at home. The teacher might also show some books suitable for this purpose.

New Words

p. 338—shroud, redress

Meanings of these words may be discovered from context as the poem is read.

Reading and Discussion

This poem tells how much pleasure came to a child whose mother read aloud. Have the pupils try to find the three different kinds of stories (one type described in each verse) which the child's mother reads aloud. Ask the children to suggest stories or books in which the speaker might "hear the tramp of armies vast" or meet "brave knights and ladies fair". Some pupils may suggest as examples of this type of adventure story the three selections in Unit 7 of *On the Beam*. Have the children look at the illustrations (pp. 300, 317, 329) in these stories to refresh their memories.

Ask pupils to suggest stories they have read about deserts, jungles, oceans, or mountains which might be in the poet's mind in Stanza 2.

Ask pupils to suggest the names of stories they have read of "noble deeds".

Finding the Plan of the Poem

Children should be led to notice that poems, like prose, follow a plan. Have them remark during a final reading of this simple poem how the writer develops the topic "Mother reads aloud" by describing one type of story in each verse.

Related Activities

(a) Classifying Stories . . . Write down the three types of story mentioned in this poem—Adventure, Other lands, Noble deeds. Under each heading list as many stories and books as you can think of. You will find such stories in the Reader.

ADVENTURE	OTHER LANDS	NOBLE DEEDS
The Boy Marco	Little Brown Bees	
Hunting with a Camera		

(b) Verse-Making . . . Children may note the rhythm and the unusual rhyme scheme of this poem.

_____X
 _____O
 _____X
 _____X
 _____O

N. B. If children have had previous experience in verse-making (cf. *Teacher's Guide to Riding with the Sun*) they may try this pattern. If not, *either* the final couplet *or* the first 5 lines may be suggested.

Use as opening lines

"When Daddy reads aloud to us"

or,

"When children read aloud the tales they find in *On the Beam*".

Some children might like to write a verse about *one* of the types of story described in *When Mother Reads Aloud*. Encourage the children to turn to a particular story in the Reader for ideas to use in the verse.

HOW THE LITTLE KITE LEARNED TO FLY

Preparation for Reading

Have children tell of tasks which they find difficult—in sports, at home, in school. What often makes us hesitate to try to do something new?

New Words

p. 339—tranquil

Reading and Discussion

Why did the kite say, "I never can do it," when he saw the other kites high in the sky?

How was the kite rewarded for trying to do what at first seemed so difficult?

Encourage children to tell of difficult work or games in which they have succeeded. Let them describe the joy and satisfaction which results from such success. Let them suggest useful and important skills which, although difficult, are well worth trying.

Related Activities

(a) Collecting Proverbs . . . Pupils might collect proverbs which urge us to try even when a task seems very difficult, such as,

"If at first you don't succeed,
Try, try again."

"Nothing ventured, nothing won."

(b) Verse Speaking . . . After the poem has been read orally by individuals a variation might be attempted. One pupil might be selected to read the words spoken by the little kite, a second the words of the big kite, and a third, the storyteller, to read the words *not* enclosed in quotes. The tricky part, of course, is to have each speaker come in with his lines naturally and smoothly, without awkward pause. This takes some practice but is very effective when well done.

THE COURTSHIP AND MARRIAGE OF COCK ROBIN AND JENNY WREN

Background Notes

This poem has a rollicking nursery-rhyme quality that has made it a favourite with many generations of children. The rhyme is very old and the name of the author is no longer remembered.

The children will no doubt understand that the notion of a robin mating with a wren is pure fancy. In nature, like mates with like, and a robin would not really choose to mate with a wren.

The birds named in the rhyme are English birds. The birds native to Canada should be identified and described.

New Words

p. 340—goldfinch

p. 341—roundelay, parson, rook

p. 343—linnet, apparel, modest

p. 344—thrush, nightingale, dell

p. 345—songster, sumptuous

Reading the Poem

The poem is suitable for dramatic reading, and might be arranged as follows:

Page 340

Storyteller: Stanza 1

Robin: Stanza 2

Pages 341-342-343

Storyteller: Stanza 3, first three lines

Jenny: Last six lines

Storyteller: Stanzas 4, 5, 6, and five lines of stanza 7

Robin: Stanza 7—last three lines

Storyteller: Stanza 8—five and a half lines

Linnet: Stanza 8—last two and a half lines

Storyteller: Stanza 9—first two lines

Bullfinch: Last six lines

Page 344

Storyteller: Stanza 10

Rook: Stanza 11—first two lines (all)

Goldfinch: Last 6 lines (all)

Rook: Stanza 12, first two lines

Robin: Second two lines (all)

Rook: Third two lines

Jenny: Last two lines (all)

Page 345

The trickiest stanza is 13 which may be arranged as follows:

Storyteller: Then on her finger fair
Cock Robin put the ring;

Rook: "You're married now", says Parson Rook,

Storyteller: While the lark aloud did sing:

Lark: (Last four lines, sung to an improvised tune, if possible).

The last stanza should be spoken by *Storyteller*.

THE DREAM OF A GIRL WHO LIVED AT SEVEN OAKS

Dreams are usually jumbles of disconnected ideas without apparent plan or purpose, and in this respect they differ from reality. This poem was apparently written with that characteristic of dreams in mind.

The girl, because she lives at Seven Oaks, dreams everything in sevens. The poem is a list of unrelated, but pleasing pictures, grouped in sevens.

Explain "weathercocks" and "whom everybody tips".

Precise articulation will be required, particularly in reading the succession of sibilants in the first two lines.

THE SINGING LESSON

New Words

p. 347—*snicker, cooed, skulk, contemptible*

p. 348—*musical, divinely, psalm, moral*

Reading and Discussion

The nightingale is one of the most famous European song birds.

How did the nightingale in this story show that she was ashamed? Do children ever behave in this way when they are ashamed?

“She felt them snicker and sneer.” Did the lark and the thrush really “snicker and sneer” or did the nightingale imagine they did?

What made the nightingale begin to sing again?

Explain “moral”. What is the moral of this poem? Ask the children to name other poems that have a moral and tell what the moral is.

THE RAGGLE, TAGGLE GYPSIES

New Words

p. 349—gypsies, bonnie, Biskay, copses, espied

Reading the Poem

This old folk song lends itself admirably to dramatic reading. In order that as many pupils as possible may take part, the poem may be arranged as printed below, pupils taking the part of each servant, of the lord, and of the lady. The servants tell their story vivaciously and with relish, as if they were enjoying the excitement of a surprising and almost incredible incident that has invaded their lives, hitherto ruled by routine and custom. The lord is angry and indignant. The lady expresses disdain and contempt in her part.

The interest in the reading will be heightened by having as many pupils as possible take part. In very small classes the parts read by the servants may be given to one pupil who might be called the "Story-teller".

First Servant: There were three gypsies a-come to my door,
 And downstairs ran this lady, O.
 One sang high and another sang low,
 And the other sang "Bonnie, Bonnie Biskay, O".

Second Servant: Then she pulled off her silken gown,
 And put on hose of leather, O,
 With the ragged, ragged rags about her door
 She's off with the Raggle, Taggle Gypsies, O.

Third Servant: 'Twas late last night when my lord came home,
 Inquiring for his lady, O.
 The servants said on every hand,

Group of Servants: "She's gone with the Raggle, Taggle Gypsies, O."
 (in chorus)

Lord: "Oh, saddle for me my milk-white steed,
Oh, saddle for me my pony, O,
That I may ride and seek my bride
Who's gone with the Raggle, Taggle Gypsies, O."

Fourth Servant: Oh, he rode high and he rode low,
He rode through woods and copses, O,
Until he came to an open field,
And there he espied his lady, O.

Lord: "What makes you leave your house and lands?
What makes you leave your money, O?
What makes you leave your new-wedded lord
To go with the Raggle, Taggle Gypsies, O?"

Lady: "What care I for my house and lands?
What care I for my money, O?
What care I for my new-wedded lord?
I'm off with the Raggle, Taggle Gypsies, O."

Lord: "Last night you slept on a goose-feather bed,
With the sheet turned down so bravely, O.
To-night you will sleep in the cold, open field,
Along with the Raggle, Taggle Gypsies, O."

Lady: "What care I for your goose-feather bed,
With the sheet turned down so bravely, O?
For to-night I shall sleep in a cold, open field,
Along with the Raggle, Taggle Gypsies, O."

THE PLAINT OF THE CAMEL

Preparation for Reading

Children will appreciate the humour of this poem when they see how much the complaining camel resembles a grumbling human. Provoke discussion by asking children to recall occasions when they have felt very much like grumbling and complaining.

New Words

p. 351—poodles, noodles, digestion, repose

p. 352—bestraddle

Reading and Discussion

The oral reading of this poem by the teacher may be an important factor in determining the children's enjoyment of it. The teacher should change tone and speed to bring out the change of rhythm and rhyme in the last three lines of each verse. For these last lines an exaggerated complaining tone and emphasis on the word "any" will effectively bring out the humour of the verse.

Oral Reading Skills

This selection provides an opportunity to give the children training in three oral reading devices.

(i) *Stress*—In verse one "canary-birds", "parrots", and "poodles" should be spoken with different stresses to indicate clearly the three different creatures named.

(ii) *Emphasis*—In the last three lines of each verse effective reading will require emphasis on certain words—e.g. in verse one:

But there's *never* a question
About *my* digestion;
Anything does for *me*.

(iii) *Reading a Thought-Unit*—In poetry, as well as in prose, we pause only when the thought and the punctuation indicate a pause, and not

necessarily at the end of each line. In the passage quoted in (ii) the thought is carried over to the second line and there is no pause after "question".

The Plan of the Poem

Have children tell what the camel complains about in each verse. List these five things on the blackboard:

food; bed; home; work; appearance.

These five words may provide a basis for discussion about the plan of this poem. The children will readily perceive that in each verse one thing about which the camel complains is described.

Related Activities

Choral Speaking—This poem lends itself readily to choral speaking and provides a humorous selection for children to add to their repertoire. Choose one pupil (soloist) to say the last three lines of each verse. The first and last verses will be read as indicated below. The other verses will require four groups for the first four lines.

First Group: Canary-birds feed on sugar and seed;

Second Group: Parrots have crackers to crunch;

Third Group: And as for the poodles, they tell me the noodles
Have chicken and cream for their lunch.

Soloist: But there's never a question
About my digestion;
Anything does for me.

WEATHER SIGNS

Preparation for Reading

Discuss how the weather forecasts (on the radio, in the newspaper) which we hear or read each day are determined. Ask how people forecast weather before the thermometer, the barometer, and other such instruments were invented.

New Words

p. 353—ewe

Reading and Discussion

How may we tell the weather for the day by looking at the colour of the sky in the morning?

Why is a swarm of bees in May worth a load of hay, but a swarm in July worth nothing? (The bees extract honey from blossoms in May and June, but in July the blossoms are past.)

If the sun shines while it is raining how do you know you may soon play outdoors?

Which wind is best? Why?

Which two verses describe the same weather sign?

If the sailor sees a rainbow in the morning what warning might he give to the captain?

Related Activities

(a) **Natural Science . . .** Use every possible opportunity for children to observe the reliability of these weather signs by applying them to the weather in their locality.

(b) **Memorization . . .** Let each child select one or more of these verses to learn by heart. Have the verses chosen written in the child's *Quotation Book*.

(c) **Verse Making . . .** Grade 6 children will enjoy composing "Weather

Signs" of their own. Have them use the rhymed couplet. The teacher might expect results similar to the following:

A red evening they say,
Forecasts a fine day.

When the wind's from the west
You may dress in your best.

THE KAYAK

Background Notes

These light-hearted, cheerful verses obviously express a non-Eskimo's conception of an Eskimo's delight in his kayak. It may not be a true representation of an Eskimo's thoughts and feelings, but many Grade 6 children find it pleasant reading. One can imagine a Canadian boy experiencing the delight expressed here when he learns to master a canoe at his summer camp or cottage.

New Words

p.355—kayak, briny

Reading the Poem

Discuss the construction of the kayak—bone frame, skin cover, and the apron of skin which is fastened around the paddler's waist so that water cannot get in.

Why does the Eskimo carry a lance (l. 4)?

Explain "its weight I trim" (balance). This is a very unlikely Eskimo expression.

WHEN I GROW UP

New Words

p. 356—*palmetto*

Reading the Poem

Encourage the children to talk about places they would like to go and things they would like to do when they grow up. Ask what each expects to see in the places he names, and why he wishes to go to those places.

Explain "Robinson Crusoe's famous isle".

The boy says he can't see why grown people stay at home. Grade 6 pupils will regard this as a rather childish idea, and will readily give reasons why most people must stay home most of the time.

Since we cannot all travel as much as we would like to, suggest how we can visit other places while remaining at home.

Related Activities

(a) Planning a Trip . . . Suggest that the pupils plan a trip they would like to take. On a map trace the route they would have to follow, naming the bodies of water they would cross, and ports or cities they would visit en route. What means of travel would have to be used? Tell what people and things might be seen. Have the pupils search the classroom library for a book that will tell about places they wish to visit.

(b) Verse Making . . . Suggest writing a verse about some place the children wish to visit. Provide various possible first lines in the pattern of this poem, e.g.,

When I grow up I mean to see

or

When I am grown I want to live

or

When I'm a man I think I'll be

etc.

THREE THINGS TO REMEMBER

These simple couplets require little comment. They convey their message with great force but with perfect economy of words.

Suggest the inclusion of these lines in the pupil's *Quotation Book*.

SEA FEVER

Background Notes

John Masefield, born in England in 1878, went to sea at the age of fourteen. His love of the sea is evident in much of his writing.

New Words

p. 358—spume, whetted

Reading and Discussion

The children might be told, without introduction, to read the poem to find out what sort of illness this "sea fever" is. When they have decided that this is not a physical condition, but a longing and unrest of the spirit, ask them to imagine the sort of person who is having this attack of sea fever. Some may picture him as an old sailor who has spent most of his life at sea, others as a young man who may have sailed on just one voyage. The pupils might be asked if they think this sailor's experience at sea has been in war-time. Why not? Why would a sailor's life during war *not* be a "vagrant gypsy life"?

Find evidence to show what sort of ship this sailor has been on.

Related Activities

(a) **Story Writing . . .** The pupils might write a short story describing an imaginary meeting with the person who has sea fever. They could include in it some of the previous adventures of the sailor, as related by him.

(b) **Listening to Poetry . . .** The following poems are suggested for reading to the class by the teacher:

Masefield, John: *A Wanderer's Song; Cargoes*—(Any good edition or anthology)

Naidu, Sarojini: *In the Bazaars of Hyderabad* from *More Silver Pennies*—Macmillan

HIAWATHA'S HUNTING

Preparation for Reading

Most children in Grade 6 will already be acquainted with Hiawatha. Recall the story, *Picture Writing*, in *Riding With the Sun* (p. 280), or have the pupils reread it.

New Words

p. 359—*Nokomis, flint, roebuck, Opechee, Owaissa*

p. 360—*Adjidaumo, alder*

p. 361—*palpitated, exulted, banquet*

Reading the Poem

Explain "Flecked with leafy light and shadow" (p. 360); "palpitated", "fatal" (this word tells that the arrow killed the roebuck); "exulted" (p. 361).

Related Activities

(a) **Listening to Poetry . . .** Read to the class other parts of *The Song of Hiawatha*. In spite of the defects critics find in this poem it remains a favourite with twelve-year-olds who delight in listening to it and in reading it.

(b) **Verse Making . . .** The blank verse pattern used in this poem is easily imitated because no rhyme is required and the metre is simple. R. L. Russell in *The Child and His Pencil* (pp. 18-19) tells of reading this episode from *Hiawatha* to his class. As he read the lines—

But the heart of Hiawatha
Throbbled and shouted and exulted
As he bore the red deer—

he stopped suddenly and asked the pupils to finish the line.

"As he bore the red deer *proudly*", said one.

"As he bore the red deer *dripping*", said another.

"As he bore the red deer *homeward*", said a third.

Soon the pupils were supplying half lines, then whole lines, then re-arranging inverted ones and inserting others. In a short time, inspired and encouraged by the teacher, the pupils were writing in "Hiawatha verse" their thoughts and impressions of what they saw in their own countryside on their daily comings and goings.

The teacher who is interested in guiding children in the art of verse making will find the experience of this teacher, as recounted in three or four chapters of his delightful book, illuminating and inspiring.

(c) Further Reading . . .

Bowman, J. C.: *Winabojo, Master of Life*—Whitman

Burkholder, Mabel: *Before the White Man Came*—McClelland and Stewart

Canfield, W. W.: *Legends of the Iroquois*—Wessels, 1902

Emerson, C. D.: *Indian Hunting Grounds*—Lippincott

Johnson, E. Pauline: *Legends of Vancouver*—Privately printed, 1902

Mackay, Isabel Ecclestone: *Indian Nights*—McClelland and Stewart, 1930

Weatherby, Hugh: *Tales the Totems Tell*—Macmillan, 1944

THE CATARACT OF LODORE

Preparation for Reading

Children will enjoy the sound images in this poem. The teacher should prepare carefully for his reading of it. Note how the increasing rush of the cataract is expressed first by two "ing" words to a line, then by three, and finally by four. The reader should increase the volume and speed of his voice as he progresses toward the climaxing "mighty uproar" at the close of the poem.

New Words

p. 362—cataract, Lodore, sources, tarn, gills, thence, helter-skelter, skurry

p. 363—conflicting, eddying, confounding, astounding

p. 364—receding, frittering, dinning, cleaving

p. 365—riving, purling

Lodore—a small but beautiful waterfall in Cumberland County, England.

Reading and Discussion

Southey's own introduction—the opening nine lines of the poem—would provide an excellent introduction to the reading. Explain "for of rhymes I had store". Read these lines to the children before they open their Readers. Ask the children to suggest words which Southey might use to describe the sound of the water. Then have them open their Readers and follow as the teacher reads the poem. Children will be fascinated by the repetition of the "ing" sound if the poem is read with variety of inflection, volume, and speed.

Have the children read the first page silently to find out where the cataract (narrow, steep waterfall) comes from. Write the word "sources" on the blackboard and under it write the words, "tarn", "rills" and "gills". Explain that these words are not now used as much as they were long ago. A *tarn* is a small pool; a *rill* is a very tiny stream; and a *gill* is a small stream in a deep narrow valley. Let the children tell why "helter-skelter" and "hurry-skurry" are good words to describe the movement of the stream as it flows toward the cataract.

Cumulative Choral Reading

Page 363 will provide an excellent opportunity to teach the children how to do cumulative choral reading. Choose twelve children. The teacher may read the first nine lines to set the tempo. Have the first child read—"Rising and leaping", the second join in on "sinking and creeping", the third join in on "swelling and flinging", and so on.

When the children reach the last line on page 363 all twelve will be speaking. Such cumulative reading will bring out most vividly and effectively the increasing volume and energy of the water. Children will be keenly interested in this type of reading.

Caution the pupils to subdue the "ands". Speech and dramatics teachers recommend that the "nd" be clearly articulated and the "a" made a neutral vowel. This might be made clear by writing on the blackboard:

"Rising 'nd leaping
Sinking 'nd creeping"

The twenty-six lines on page 364 may now be read cumulatively by the children without the help of the teacher. Each child must be ready to come in with his line.

Another arrangement of cumulative reading may be used for the last page. Choose three children to speak each of the first eight lines. The lines would be spoken as follows:

<i>1st child</i>	—'nd falling 'nd crawling 'nd sprawling
<i>2nd child</i>	—'nd crawling 'nd sprawling
<i>3rd child</i>	—'nd sprawling
<i>1st child</i>	—'nd driving 'nd riving 'nd striving
<i>2nd child</i>	—'nd riving 'nd striving
<i>3rd child</i>	—'nd striving

Choose four children to speak each of the next ten lines and arrange thus:

<i>1st child</i>	—'nd gleaming 'nd steaming 'nd streaming 'nd beaming
<i>2nd child</i>	—'nd steaming 'nd streaming 'nd beaming
<i>3rd child</i>	—'nd streaming 'nd beaming
<i>4th child</i>	—'nd beaming

UNIT EIGHT—SINGING WORDS

The last four lines but one may be spoken by the whole class. The teacher may read the last line which is Southey's way of concluding the story his children requested.

KING CANUTE

Background Notes

Canute was King of England, Norway, and Denmark early in the eleventh century. He appears to have ruled England well and to have acquired some reputation for wisdom and justice. The incident narrated in the poem is, of course, legendary but it seems to be the chief thing remembered of Canute by the majority of people to-day—his wise and beneficent rule, his maintenance of peace in England during a war-like age, being largely forgotten by all but students of history.

New Words

- p. 366*—Canute, chancellor, chamberlain, aides-de-camp, contracted, courtiers, gleemen, consoled
p. 367—lampreys*, veal, monarch, impair
p. 368—lackeys, languidly, waddled, lepers*
p. 369—Jewish*, rebel*
p. 370—empire

(Starred words are defined in the Glossary.)

Preparation for Reading

The poem makes fun of the flattery of the courtiers and tells how the King demonstrated its falsity to his fawning followers. Recall the flattery of the Spider in *The Spider and the Fly*. Have the class read the poem to find out what lesson the King wanted to teach his people, and what opportunity he had to do it.

Words which are new to the pupils should be explained. *Aides-de-camp* (ād-de-con), literally *field assistant*, has no adequate English equivalent. An *aide-de-camp* is an army officer who receives and communicates the orders of a general or superior officer, and acts as his secretary.

Reading and Discussion

Have the pupils find out why Canute was “weary hearted” (stanza 1). The King is shown as a dignified and serious person. Have the child-

ren find expressions that show this. List the expressions that show up the “officers of state” in a ridiculous light.

Why was the King angry when someone suggested that his dinner was the cause of his displeasure?

There are several examples of ridiculous exaggeration used with the intention of trying to please and flatter the King. Have the pupils find them.

“Jewish captain” (p. 369)—Joshua—see *Josh. 10*.

Does Canute think the tide will obey him? Why, then, does he give the command?

Explain line 2 of the last stanza.

Related Activities

Word Order in Poetry . . . Transpose the words “he had reigned for years a score” to the usual order, and ask why the unusual order was used by the writer. Someone will point out that “score” must be at the end of the line to rhyme with “more” and “shore”. Tap with a pencil as the line is read to show that this word arrangement suits the rhythm.

There are at least eight examples of similar word arrangement. Have the pupils find as many examples as they can of lines whose natural order has been changed to fit the rhythm.

JOHN GILPIN

Preparation for Reading

This amusing ballad should be presented to the children primarily for its humorous story. Have them observe the illustration on page 371 and suggest what Gilpin's wife is saying.

The teacher should prepare to read the poem in the rollicking rhythm suggestive of the gallop of Gilpin's horse.

New Words

- p. 371—Gilpin, *eke, *spouse, tedious*
- p. 372—Edmonton, chaise, *calender, *frugal*
- p. 373—agog, grieved*
- p. 374—liquor*
- p. 375—*galled*
- p. 376—*discern, bawl*
- p. 377—turnpike, twain, dangling, Islington, gambols*
- p. 378—trundling, *balcony*
- p. 379—accosted, *tidings, guise, forebode, comely*
- p. 381—braying, ass*
- p. 382—*youth, amain, *mute*
- p. 383—toll*

Consult glossary for meaning of starred words.

Reading and Discussion

Since the poem is quite long the teacher may read and discuss with the children the preparations for the journey, (pp. 371, 372, 373, 374).

How did Gilpin spend his time? (He was a shop-keeper and leader of a group of trained citizen soldiers ("train-band"—16th century). How did Gilpin's wife (*spouse*) and children travel? (*chaise*). What did Gilpin's friend the *calender* do for a living? (See glossary.) How do we know Gilpin's wife was *frugal*? What *liquor* was in the bottles Mrs. Gilpin forgot?

The teacher may read the remainder of the poem so that children may find out what happened to Gilpin.

Have children choose and read aloud to the class the verse which they find most humorous.

THIS CANADA OF OURS

Background Notes

This Canada of Ours was written by Percy J. Philip, a member of the Canadian Press Gallery, Ottawa, and Canadian Correspondent of *The New York Times*, during the recent war.

The reference to the "rivalry and strife of older nations" in stanza 2 is, of course, to the eighteenth century contest for North America. The reference in the last verse is to the "new" Canadians who have come from many countries to make Canada their home.

New Words

p. 384—tarnished, rivalry, strife

Choral Reading

The following arrangement of the poem is suggested for choral reading by a small verse choir.

Lines 1 and 2—boys (or dark voices)

Line 3—unison

Lines 4, 5, and 6—girls (or light voices)

Line 7—unison

HIGH FLIGHT

This sonnet will probably be found to be too difficult for all but the ablest pupils in Grade 6. It is suggested that the teacher read it to the class, several times, explaining in his own words the phrases he deems likely to baffle the children.

New Words

p. 386—untrespassed, sanctity

“MISSING, BELIEVED KILLED”

The author of this poem, B. W. Warkentin, is a School Inspector residing at Beausejour, Manitoba. The poem was first published in *The Manitoba School Journal*, October, 1944.

The words of the title are quoted from the official telegram which announced the death of Inspector Warkentin's son, and which reads as follows:

ACCORDING TO ADVICES RECEIVED THROUGH THE INTERNATIONAL RED CROSS, YOUR SON LOST HIS LIFE ON MARCH—
19—. FOR OFFICIAL PURPOSES HE IS NOT LISTED AS MISSING,
BELIEVED KILLED.

New Words

p. 387—concise, convey

Reading and Discussion

The appeal of this poem lies in its directness, its sincerity, and the serene expression of the writer's faith in immortality. Pupils of Grade 6 cannot conceive the grief of a parent who loses a loved and admired son, but they can understand it in part, and will catch something of the courage and faith of the writer.

The meaning of the following expressions needs to be made clear. "These cold, concise, official words" (1.1) refers to the words of the title. "The cloak that sometime made him tall . . ." (1.3)—refers to his body.

In these verses the thought is not complete at the end of many of the lines. When they are learning to speak the verses the pupils should be carefully coached to read these lines without pausing or dropping the voice at the end.

A RECKONING

The occasion that inspired this poem is described in the introductory note on page 388. The defiant spirit is in strong contrast to the quiet mood of Percy Philip's *This Canada of Ours* (p. 384). How may the difference in mood be accounted for?

The reference to Rodney and Nelson should be explained.

New Words

p. 388—Rodney, valour, sabre

p. 389—hordes

THE BEACHES OF DUNKIRK

Preparation for Reading

The three Dunkirk poems should be treated as a unit. To help the pupils understand these poems the background material on pages 390 and 391 of *On the Beam* has been provided. When the teacher is telling the story of the rescue of the British army from the beaches of Dunkirk the pupils should find on the map the places mentioned—France, Belgium, Holland, Dunkirk, Dover, Liverpool, River Thames, Blackpool, Grimsby, Hull, Norwich. Have the pupils note the many sea-ports, estuaries, and indentations in the southern and eastern coasts of England.

If the pupils are familiar with the story of The Spanish Armada and Napoleon's plan to invade Britain which was finally frustrated by the destruction of his fleet at Trafalgar, appreciation of these poems will be greatly increased. If the class is not familiar with these stories it might be advisable to take the time to study them before the Dunkirk poems are studied.

New Words

p. 390—Belgian, Leopold, division, muster, harassed, trawler

p. 391—battalion, weird, flotilla, poetess

p. 392—motley, jaunty, gaudy, grimy, hulks

p. 393—fangs, hell, torrent, haggard

p. 394—Trafalgar, armada

p. 395—splendour

p. 396—leech, furled, slattern

p. 397—Flanders, rout, pennoncel, excursion

p. 399—loam

p. 400—galleon, frigate, brigantine, conned

THE LITTLE BOATS OF BRITAIN

This poem brings out the eagerness with which the owners of the little boats responded to the call, and their astounding devotion, persistence, and thoroughness in doing a job which was impossible for the "noble vessels".

What was the message of terror that ran through the land? How would the message reach everyone so quickly? (It was broadcast by radio.)

What was the "flaming torrent" (p. 393) that fell from the heavens?

What lines tell us that all the little boats were not successful?

DUNKIRK

(p. 395)

The writer of these verses, Laura E. Richards, was the daughter of Julia Ward Howe who wrote *The Battle Hymn of the Republic*. Mrs. Richards was the author of a number of books of poetry for children. When she wrote this poem she was ninety years old. She died in 1943.

“Mother’s crown” (stanza 3). The use of the word, Mother, by an American to refer to Britain indicates the attitude of the United States at the time of the Dunkirk episode.

DUNKIRK

(p. 396)

This is a story of two school children who sailed their little boat to Dunkirk and brought home fourteen soldiers. The story may be true, partly true, or imaginary, but it is certainly typical.

Page 396—The *leech* is the outer edge of a sail. (See illustrations pp. 399 and 400 where the patches are shown.)

A *slattern* is an untidy woman.

Page 397—*Flanders rout*, the retreat of the British to Dunkirk. (Teach difference between *rout* and *route*.)

Pennoncel, a small pennon.

The brother and sister understood each other without using many words. What might some girls have said instead of merely, "You'll need a crew"? What might some boys have said instead of "frowning her down"? Why did Will not want Bess to go? (He probably thought she was too young and he knew there would be great danger.)

Page 398—What do the first two lines of the third verse tell about Bess? Explain "she came about, and the wind fought her".

Page 400—*The Golden Hind*, Drake's ship.

FROM THE BIBLE

The passages selected from *The Bible* for inclusion in *On the Beam* have been chosen, not only for the beauty of the ideas expressed, but for the perfection of the language in which the ideas have been clothed. No other book has so greatly influenced the speech of ordinary men. There was a time when almost everyone was familiar with the King James version of the Scriptures. It was read in the churches, and in the homes, and children studied it in the Sunday Schools. Many people think that the speech of our times—from the lips of the educated and uneducated as well—is less vigorous, less appropriate, and less beautiful than the speech that was common a generation or two ago. This degeneration is attributed by many to the fact that *The Bible* is no longer read and known as it was by our grandfathers.

Each teacher will have his own method of presenting these extracts, but it is suggested that for the teacher to read them aloud to the class is a "must", and that he should read them many times so that the pupils may become familiar with their music.

The pupils should be encouraged to memorize many of them. Their favourite passages should be written in *The Quotation Book*.

Memorization will be made easier if activities are provided which require the passages to be reread with some definite purpose in mind.

The value of verse speaking and oral reading of the passages will be obvious.

New Words

p. 401—selections, Solomon, Genesis

p. 402—Exodus, intreat (teach also entreat), Job, firmament

p. 403—meditation, acceptable, redeemer, brethren, unity

p. 404—Babylon, yea, Zion, Jerusalem, shew, Proverbs, Creator, Ecclesiastes, cistern

p. 405—plowshares, Isaiah, Micah, Matthew, Luke

p. 406—charity, tinkling, virtue, Corinthians, Philippians, Timothy

Reading

(Have the extracts numbered from 1 to 33 for easy reference.)

1. Find the selections that speak of:
 - (a) nature (1, 2, 8, 9, 11, 15, 25)
 - (b) peace (22, 28)
 - (c) friendship (6, 16, 18, 30)
 - (d) doing good and avoiding evil (10, 12, 20, 23, 24, 26)

Have the extracts read aloud by the children who discover them.

2. When might the texts numbered 3 and 5 be used?
3. Tell the story of Ruth (6).
4. Have the pupils locate in their Bibles the passages quoted.
(Some explanation of the Roman numerals by which the chapters are numbered may be required.)

Relating Texts to Stories in the Reader

1. *Anna's Surprise*—Which text might have occurred to Anna as she looked out of the school window at the beauty of the prairie in spring? (1)
2. *Letters from Europe*—As we read of the horrors of war and the hardships endured afterwards, what text expresses what we wish the warring nations would do? (22)
3. *Next Door Neighbours*—An Ontario boy asks to have an Indian boy come and live in his home and share his advantages. What exclamation might be made at the end of that story? (16)
4. *At Charlie's Place*—What might Charlie's neighbours have said to themselves when they helped Charlie? (26)
5. *An Algonquin Adventure*—In this story a boy is lost in the woods. He sang hymns to cheer himself. Which selection from *The Bible* might he also have thought of to comfort himself? (13 or 23)
6. *The Barque Wacissa*—Sandy is thrilled at the launching of the *Wacissa*. Which of our texts might have come to his mind as he imagined her sailing over the seas? (14)

7. *In the Berry Patch*—What might Rob's mother have said to him as he left her that morning? (3)
8. *Will o' the Griskin*—In order to keep himself humble in spite of his wealth and power, Will went into his secret room and recalled his early poverty. What question might he have asked himself at this time? (27)
9. *Hunting with a Camera*—Of what quotation might the Johnsons have been reminded as they saw Lake Paradise with its beautiful lilies? (25)
10. *The Sword in the Stone*—
 - (a) In paragraph 1, p. 330, Arthur is making a promise. Which text expresses as a command what he promises to do? (4)
 - (b) Arthur was very young to be king. What advice might the Archbishop have quoted to him at this time? (20)
11. *High Flight*—As the young aviator soared through the skies and was moved by the great beauty of the "sunlit silence", what words from *The Bible* might have come to his mind? (9)
12. *"Missing, Believed Killed"*—Which text might be used to apply to the young man who gave his life so courageously that we might have freedom? (30)
13. *Dunkirk, p. 396*—Will and Bess might have thought of more than one of our quotations. Bess said, in effect, part of 6 to Will. They might also have thought of 13 and 14.

TEACHER'S NOTES ON THE UNIT

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